

THE  
SACRED BOOKS OF THE EAST

TRANSLATED  
By VARIOUS ORIENTAL SCHOLARS

AND EDITED BY  
F MAX MULLER

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- 50 INDEX M W n c n z

THE  
ŚATAPATHA—BRĀHMANA

ACCORDING TO THE TEXT OF THE

MĀDHYANDINA SCHOOL

TRANSLATED BY  
JULIUS EGGELING

PART II  
BOOKS III AND IV

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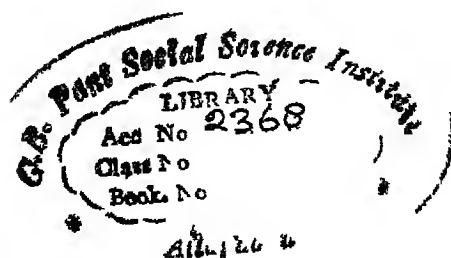
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I am very glad to know that the Sacred Books of the East, published years ago by the Clarendon Press, Oxford, which have been out-of-print for a number of years, will now be available to all students of religion and philosophy. The enterprise of the publishers is commendable and I hope the books will be widely read.

S RADHAKRISHNAN



## PUBLISHER S NOTE

First the man distinguished between eternal and perishable. Later he discovered within himself the germ of the Eternal. This discovery was an epoch in the history of the human mind and the *East was the first to discover it*.

To watch in the Sacred Books of the East the dawn of this religious consciousness of man must always remain one of the most inspiring and hallowing sights in the whole history of the world. In order to have a solid foundation for a comparative study of the Religions of the East we must have before all things complete and thoroughly faithful translation of their Sacred Books in which some of the ancient sayings were preserved because they were so true and so striking that they could not be forgotten. They contained eternal truths expressed for the first time in human language.

With profoundest reverence for Dr S Radhakrishnan President of India who inspired us for the task our deep sense of gratitude for Dr C D Deshmukh & Dr D S Kothari for encouraging assistance esteemed appreciation of UNESCO for the warm endorsement of the cause and finally with indebtedness to Dr H Rau Director Max Muller Bhawan New Delhi in procuring us the texts of the Series for reprint, we humbly conclude



# CONTENTS

| INTRODUCTION  | PAGE<br>XI |
|---|------------|
| THIRD KANVA   |            |
| A Day (or Days) of Preparation  |            |
| Dīkshâ or Consecration  | 1          |
| Prâyanīyeshâ or Opening Sacrifice   | 47         |
| Hiranyavati âhuti or Offering with Gold and Homage<br>to Soma cow               | 52         |
| Purchase of Soma plants   | 63         |
| Procession and Entrance of King Soma  | 75         |
| Subrahmanya litany  | 81         |
| Âtithya or Guest meal to King Soma  | 85         |
| Tânûnaptra or Covenant of Tanûnapât   | 93         |
| Avântara dīkshâ or Intermediary Consecration                                    | 97         |
| Upasadañ or Homages (sieges)  | 104        |
| Preparation of Soma altar with High altar                                       | 111        |
| Agni pranyayana or Leading Forward of the Fire to the<br>High altar             | 121        |
| Construction of Sheds and Preparation of Pressing<br>place and Dhishnya hearths | 126        |
| Havirdhâna or Cart-shed   | 126        |
| Uparava, or Sound holes   | 135        |
| Sadas or Tent   | 140        |
| Dhishnya hearths  | 148        |
| Vaisargina offerings and Leading Forward of Agni and<br>Soma (to Âgnīdhra)      | 155        |
| Animal Sacrifice  | 162        |
| Setting up of Sacrificial Stake   | 162        |
| Slaying of Victim   | 178        |
| Oblations —   |            |
| Fore offerings with Âpri-verses   | 184        |
| Offering of Omentum (vapâ)  | 190        |
| Pasu purodâra or Cake-offering  | 199        |
| Cutting and offering of Flesh portions  | 201        |

|   | PAGE |
|---|------|
| Offering of gravy (vasâ)                                    | 205  |
| Offering to Vanaspati                                       | 208  |
| After offerings   | 210  |
| Purificatory Bath, &c                                       | 215  |
| Ekâdantî or Set of Eleven Victims                           | 217  |
| Vasatîvarî water  | 222  |
| B Day of Soma feast   |      |
| Prâtar anuvâka or Morning prayer and Preparatory Ceremonies | 226  |
| Prâtaḥ-savana or Morning pressing —                         |      |
| Preliminary Pressing  | 238  |
| Nigrâbhyâ-water   | 242  |
| Nigrâbha formula  | 245  |

## FOURTH KÂṆDA

|   |     |
|---|-----|
| Upâṃsu graha                                | 248 |
| Great Pressing —                            |     |
| Antaryâma-graha                             | 257 |
| Aindravâyava-graha                          | 265 |
| Maitrâvaruṇa graha                          | 265 |
| Âsvina-graha                                | 272 |
| Sukra- and Manthi grahas                    | 278 |
| Âgrayama graha                              | 288 |
| Ukthya graha                                | 292 |
| Vaiṣvanara and Dhruva grahas                | 298 |
| Viprâḥ homa, or Oblation of Drops           | 305 |
| Bahushpavamâna-stotra                       | 307 |
| Âsvina-graha                                | 312 |
| Offering of Savanîya puroḍâśâḥ              | 314 |
| Rîtu grahas or Libations to the Seasons     | 318 |
| Aindrâgna graha                             | 322 |
| Vaiṣvadeva graha                            | 323 |
| Âgya-sastra                                 | 325 |
| Mâdhyandina-savana, or Midday pressing      | 331 |
| Sukra and Manthi Âgrayama and Ukthya grahas | 332 |
| Marutvatîya-grahas                          | 334 |
| Mâhendra graha                              | 338 |
| Dakṣhîṇâ homas                              | 340 |

|   | PAG |
|---|-----|
| Trītiya savana or Evening pressing  | 350 |
| Ārvina graha  | 351 |
| Āgrayana graha  | 355 |
| Sāvitra graha   | 357 |
| Vasvadeva graha   | 359 |
| Offering of <i>karu</i> (rice pap) to Soma  | 363 |
| Pātnivata graha   | 365 |
| Āgnumaruta-sastra   | 369 |
| Hānyogana graha   | 370 |
| Concluding Ceremonies   | 374 |
| Samishṭayagus   | 374 |
| Avabhṛtha or Purificatory Bath  | 378 |
| Udayanīya ishā  | 386 |
| Udavasānīyā ishā or Completing Oblation   | 389 |
| Offering of Barren Cow  | 391 |
| C Additional Forms of Soma-sacrifice  |     |
| Shodāṇn   | 397 |
| Dvādasāha   | 402 |
| Atigrāhyas  | 402 |
| Avakāras  | 409 |
| Trirātra sahasradakshina  | 414 |
| Dvadaraha vyūḍha khandas  | 418 |
| Amru graha  | 423 |
| Gavām ayanam  | 426 |
| Mahāvratīya graha   | 429 |
| Brahma sâman  | 434 |
| Dīkshā, or Consecration for Sacrificial Sessions  | 440 |
| Sattrotthāna, or Rising from a Session  | 447 |
| Katurhotra formulas   | 452 |
| Brahmodya   | 452 |
| INDEX TO PARTS I AND II (VOLS XII AND XXVI)   | 457 |
| Additions and Corrections   | 474 |
| Plan of Sacrificial Ground  | 475 |
| Transliteration of Oriental Alphabets adopted for the<br>Translations of the Sacred Books of the East | 477 |





## INTRODUCTION

THE contents of the third and fourth books of the *Satapatha brahmana* form an important chapter of its dogmatic explanation of the sacrificial ceremonial. This portion of the work treats of the ordinary forms of the most sacred of Vedic sacrificial rites the Soma sacrifice. The exposition of the Soma ritual also includes an account of the animal offering which, though it may be performed as an independent sacrifice, more usually constitutes an integral part of the *Saumya adhvara*.

Since F Windischmann, in his treatise 'Ueber den Somacultus der Arier' (1846) pointed out the remarkable similarity of conceptions prevalent among the ancient Indians and Iranians in regard to the Soma both from a sacrificial and a mythological point of view, this subject has repeatedly engaged the attention of scholars. In A Kuhn's masterly essay, 'Die Herabkunft des Feuers und des Gottertranks' (1859), the Soma myth was thoroughly investigated and its roots were traced far back into the Indo-European antiquity. Within the last few years the entire Rig vedic conceptions regarding Soma have for the first time been subjected to a searching examination in M A Bergaignes' 'La Religion Védique'. This book forms an important contribution to the interpretation of the Vedic hymns, and though the combinations and theories put forth by the author may not always commend themselves to scholars generally there can be no doubt that his enquiries exhibit a rare analytic faculty and have yielded a mass of new and valuable suggestions.

Among the numerous features which the Vedic Aryans had in common with their Iranian kinsmen, and from which it is supposed that an intimate connection must have sub-

sisted between these two easternmost branches of the Indo European stock for some time after they had become separated from their western brethren the Soma cult and myth are not the least striking Both the Vedic soma and the Zend haoma—derived from the root *su* (Zend *hu*) ‘to press produce’—denote in the first place a spirituous liquor extracted from a certain plant described as growing on the mountains the words being then naturally applied to the plant itself But the Rig-veda, not less than the Avesta distinguishes between an earthly and a celestial Soma and it is precisely the relation between these two or the descent of the heavenly Soma to the world of men which forms the central element of the Soma myth To the childlike intellect of the primitive *Āryan* which knew not how to account for the manifold strange and awe-inspiring phenomena of nature otherwise than by peopling the universe with a thousand divine agents the potent juice of the Soma plant which endowed the feeble mortal with godlike powers and for a time freed him from earthly cares and troubles seemed a veritable god, not less worthy of adoration than the wielder of the thunderbolt the roaring wind, or the vivifying orb of day The same magic powers are, upon the whole, ascribed to Soma by the Indian and Persian bards to both of them he is the wise friend and mighty protector of his votary the inspirer of heroic deeds of arms as well as of the flights of fancy and song the bestower of health long life and even immortality The divine personality of Soma it is true, is even for Vedic imagery of an extremely vague and shadowy character, but it is difficult to see what plastic conception there could be of a deity whose chief activity apparently consists in mingling his fiery male nature with the teeming waters of the sky and the swelling sap of plants The principal cause, however of the vagueness of Soma’s personality, and the source of considerable difficulties in explaining many of the Vedic conceptions of this deity is his twofold nature as a fiery liquor, or liquid fire,—that is to say, his fluid and his fiery or luminous nature

The Soma with whom the worshipper is chiefly concerned, is the Soma plant and the juice extracted from it for the holy service. This is the earthly Soma, or, so to speak the Avatar of the divine Soma. The latter, on the other hand is a luminous deity a source of light and life. In the *Brāhmaṇas* Soma, in this respect has become completely identified with the Moon whose varying phases and temporary obscuration at the time of new moon favoured the mystic notions of his serving as food<sup>1</sup> to the Gods and Fathers (Manes), and of his periodical descents to the earth, with the view of sexual union with the waters and plants and his own regeneration<sup>2</sup>. Though this identification appears already clearly in several passages of the *R̥ik*, Vedic scholars seem mostly inclined to refer this conception to a secondary stage of development<sup>3</sup>. According to Professor Roth indeed, this identification would have no other mythological foundation than the coincidence of notions which finds its expression in the term *indu*<sup>4</sup> (commonly used for Soma and in the later language for the moon) viz as a drop and a spark (drop of light). This is not unlikely, but it does not of course help us to settle the point as to how that term came ultimately to be applied exclusively to the moon among heavenly luminaries. To the Vedic poet it is rather the sun that appears, if not identical, at any rate closely connected, with the divine Soma. The fact was first pointed out by Grassmann<sup>5</sup> who proposed to identify Pavamāna, the 'pure streamed, sparkling Soma, with the, apparently solar, deity Pūemuno of the

<sup>1</sup> Or as the vessel containing the divine Soma, the drink conferring immortality

<sup>2</sup> See for instance *Sat. Br* I 6 4 5 seq. Possibly also the shape of the horned moon may have facilitated the attribution to that luminary of a bull like nature such as is ascribed to Soma though a similar attribution, it is true is made in the case of other heavenly objects whose outward appearance offers no such points of comparison

M. A. Barth *The Vedic Religions* p. 27 on the other hand is of opinion that this identification goes back to Indo-European times

<sup>4</sup> *St. Petersburg Dict.* s. v. According to A. Kuhn the two myths of the descent of Fire and of the divine Liquor spring from one and the same conception, whence the spark of fire is conceived as a drop. *Herabkunft* p. 161

<sup>5</sup> Kuhn's *Zetsch.* f. *Vergl. Spr.* XVI p. 183 seq.

Iguvian tablets M Bergaigne has also carefully collected the passages of the *Rik* in which Soma appears either compared or identified with the sun. Although a mere comparison of Indu Soma with the sun can scarcely be considered sufficient evidence on this point, since such a comparison might naturally enough suggest itself even to one who had the identity of Soma and the moon in his mind there still remain not a few passages where no such ambiguity seems possible. Somewhat peculiar are the relations between Soma and Sūrya's daughter (probably the Dawn), alluded to several times<sup>1</sup> in the *Rik*. In one passage (IX 1, 6) she is said to pass Sūrya through the perpetual filter (*sasvat vāra*), whilst in another (IX 113 8) 'Sūrya's daughter brought the bull (Soma?), reared by Parganya (the cloud), the Gandharvas seized him and put him, as sap into the Soma (plant?)'. A combination of this female bearer of Soma with the eagle (or falcon) who carried off Soma (IV 27 &c) seems to have supplied the form of the myth, current in the Brāhmaṇas according to which Gāyatrī fetched Soma from heaven. The hymn X 85<sup>2</sup>, on the other hand celebrates the marriage ceremony of Soma and Sūryā at which the two Asvins act as bride'smen, and Agni as the leader of the bridal procession to the bridegroom's home.

There are however other passages in the *Rig veda* in which Soma, so far from being identified with the sun seems to be regarded as some sovereign power which originates or controls that luminary as well as the other lights of heaven. Thus in *Rig veda* IX 61, 16 Soma is represented as producing (*ganayan*) the bright light belonging to all men, in IX 97, 41 as producing the light in the sun (*aganayat sūrye ghyotir induh*), in IX, 28 5 37, 4 as causing the sun to shine (*roṣayan*), in IX, 86, 22 107, 7 as making him rise (*ā roḥayan*) in the sky, in IX, 63, 6

<sup>1</sup> M Bergaigne II p 249 identifies with Sūrya's daughter the girl (? Apālā) who going to the water found Soma, and took him home, saying 'I'll press thee for Indra!'. On this hymn see Prof Aufrecht *Ind. Stud.* IV 1 seq.

<sup>2</sup> On this hymn see A Weber *Ind. Stud.* V 178 seq. J Ehné, *Zeitsch. der D. M. G.* XXXIII p 166 seq.

as harnessing Svar's Etasa in IX, 36, 3 49 5 as causing the lights to shine (*gyotimshi vi-rokayan pratnavad rokayan rukah*) in IX 42, 1 as producing the lights of the sky (and) the sun in the (heavenly) waters, in IX, 41, 5 as filling the two wide worlds (*1odast*), even as the dawn as the sun with his rays Nay the poet of IX 86, 29 Thou art the (heavenly) ocean (*samudra*) thine are the lights (*gyo timshi*), O Pavamāna thine the sun' seems to conceive Soma as the bright ether, the azure 'sea of light' generally, and a similar conception is perhaps implied when, in IX 107, 20, the bard sings 'Thine I am, O Soma both by night and by day, for friendship's sake, O tawny one in the bosom (of the sky<sup>1</sup>) like birds have we flown far beyond the sun scorching with heat.

On the other hand it must not be forgotten that similar functions to those here referred to are ascribed to other deities besides Soma, without there being any cogent reason for assuming an intentional *rapprochement*, still less identification of these deities with Soma and in point of fact the allusions in the hymns are too vague to enable us to determine the exact relations between Soma and the heavenly light. Indeed, it may be questioned whether there was any very clear apprehension of these relations or whether prior to the ultimate identification of Soma with the moon we have not to deal with a body of floating ideas rather than with a settled mythological conception of the divine Soma During his brief term of existence on earth—from his mountain birth to his final consummation as 'the supreme offering' (*uttamam havis*)—the outward form of Soma passes through a succession of changes from which the poet would draw many a feature wherewith to endow the divine object of his fancy He might thus represent Soma now as a shining tree springing from the mountains of the sky, now as a luminous drop or spark moving through the heavens and shedding light all around or as innumerable drops of light scattered over the wide aerial

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<sup>1</sup> *Ūdhanī*, lit in or on the udder (whence Soma is milked i.e. the sky)

expanse now as a glittering stream or gain as a vast sea of liquid light

The references of the Avesta to the divine Haoma are even less definite and explicit than those of the Vedic hymns. His connection with the heavenly light though not perhaps so close as that of Mithra and other deities is unmistakable enough<sup>1</sup>, but we look in vain for any clear indication as to what the exact relations are. It is certain however, that nowhere in the Avesta is there any passage which could warrant us to assume an identification of Haoma with either the Sun or the Moon. In Yasna IX 81-82 we are told that Haoma was the first to be invested by Ahura Mazda with the zone spangled with stars and made in heaven in accordance with the good Mazda ysmic law, and that girt therewith he dwells upon the heights of the mountain to uphold the sacred ordinances. It is difficult to see what else the star spangled zone (the heavenly counterpart of the ordinary Kusti of the orthodox Pârsi) could here refer to except the milky way or perhaps the starry sky generally —unless indeed, as is scarcely likely some special constellation be implied—but neither this nor any other passage enables us in any way to define the divine personality of Haoma.

Soma's descent to the earth as pictured in the Vedic hymns is attended with violent disturbances in the regions of the sky in which Indra generally plays the principal part. It is admitted on all hands that we have to look upon these supernal struggles as mythic impressions of ordinary atmospheric phenomena especially those of the Indian monsoon and rainy season and the violent thunderstorms by which they are usually accompanied. According to the needs and anxieties by which he was swayed at the moment these atmospheric occurrences presented themselves to the poet's mind chiefly in two different lights. Either, the approaching masses of clouds brought with them the long desired rain and the prospect of abundant food for man and beast in that case the gods were doing battle for the possession of

<sup>1</sup> Cf Spiegel *Iranische Alterthumskunde* II p 114

the celestial waters, or the heavenly cows, too long confined by malicious demons in their mountain strongholds, or after a time of tempest and gloom one longed to see again the bright sky and the golden sunlight to cheer life and ripen the crops in which case it was a struggle for the recovery of the heavenly light

The relation in which Soma stands to Indra is mainly that of the fiery beverage, the welcome draughts of which give the warrior god the requisite strength and nerve for battling with the demons of drought and darkness. Indra's favourite weapon is the thousand spiked, iron or golden thunderbolt the lightning. But inasmuch as it is Soma that enables Indra effectually to wield his weapon the poet might, by a bold, yet perfectly natural, metaphor identify the potent drink with the terrible bolt. This identification is indeed met with in several passages of the *Rik*<sup>1</sup> notably in IX 47, 3, 'When his song of praise is brought forth then Soma the powerful (indriya) liquor, becomes the thousand fold winning thunderbolt in IX 72 7 Indra's thunder bolt the bountiful (vibhūvasu) bull the exhilarating Soma clarifies itself in a manner pleasing to the heart and in IX 77 1, This sweet (Soma) has roared in the tub Indra's thunderbolt more beautiful than the beautiful one<sup>2</sup>' Not less natural is the simile implied in epithets properly applying to Indra—such as *vṛtrahan* (slayer of *Vṛtra*) and *godā*' (cow giver),—when applied to Soma who helps him to make good those titles of his, just as one can understand their being occasionally applied to Agni, the sacrificial fire, as the medium through which the libations reach Indra. A similar kind of poetic figure is involved in passages representing Soma as exercising an influence not on Indra himself but on the weapons wielded by him<sup>3</sup>

<sup>1</sup> Cf A. Bergaigne, *Religion Védique* II 253. In the *Brāhmaṇas* it is not Soma but the pressing stone that is identified with the *Vāgra*.

<sup>2</sup> Prof. Ludwig proposes to read *vagrāt* instead of *vagro* thus more beautiful than Indra's beautiful thunderbolt. But even if we retain the received reading *vapushaḥ* might refer to the (real) thunderbolt though of course, it may also be taken as referring either to the sun or to Agni or to some other deity or heavenly object.

<sup>3</sup> Cf A. Bergaigne, II 251

such as VIII 76, 9 'O Indra drink the pressed Soma sharpening the thunderbolt with its strength' or IX, 96, 12 where Soma is called upon to join Indra and produce weapons for him (*ganayayudhāni*) or VIII 15, 7, where the Soma cup (*dhishanā*) is said to whet Indra's power, his daring and intelligence as well as the desirable thunder bolt

But while most scholars will probably be content to apply this kind of interpretation to cases of an apparent identification of Soma and the Vāgra such as those referred to, M. Bergaigne is evidently in favour of their identity pure and simple. Now it cannot be denied that the authors of some of those passages may really have intended to represent Soma as virtually or actually the same as the thunderbolt but even if that were so, we should hardly be justified in assuming this identity to have been anything like a settled and universally accepted conception in the times of the hymns. There surely is some danger in treating a miscellaneous collection like the *Rig-veda*, as if it were a uniform and homogeneous production, and in generalizing from one or two isolated passages. In this respect I cannot help thinking that M. Bergaigne has often gone farther than many scholars will be prepared to follow him. Thus another of his favourite theories seems to be the ultimate identity of Soma and Agni. But close as the relations of these two deities undoubtedly are, and even admitting that they may occasionally have been the object of those syncretist tendencies which we see so often at work in the mythological speculations of the *Rishis* nevertheless I cannot but think that to the generality of Vedic poets Agni and Soma were perfectly distinct deities, as distinct from each other as the two visible objects which represent them on earth. Indeed M. Bergaigne himself has to admit (I 167) that, as the fire and beverage were in reality distinct on earth, this distinction was inevitably extended sometimes to their divine forms. But if such is the case, and if they are actually invoked together in one and the same hymn, should one not think that even in those divine forms of theirs they must at least have



been regarded as two different manifestations of the same divinity?

Soma makes his descent to the earth in showers of rain amid thunder and lightning. Here a new problem presents itself in this strife of elements: what is the exact phenomenon in which we are to recognise the divine Soma as temporarily embodied? It used to be taken for granted that the rain of the thunderstorm must be so regarded, being as it were the atmospheric counterpart of the earthly Soma drops expressed from the juicy stalk and flowing into the vat. M. Bergaigne however has put forward the theory that it is not the rain but the lightning that really represents Soma, and has tried to show with no little ingenuity that several passages of the *Rik* can only or at any rate most naturally be explained by the light of his theory. Now, according to an old myth frequently alluded to in the hymns, Soma was brought down to the earth by an eagle or falcon (*syena*). Thus we read in I 93 6, 'Mâtarisvan has brought down the one (Agni) from the sky and the *Syena* has churned the other (Soma) from the (celestial) rock. A. Kuhn saw in this bird only another form of Indra who in two passages (I 32 14 X 99 8) is indeed directly likened to a *Syena*. On the other hand this identification is rendered doubtful by two other passages (I 80, 2 IV 18 13) in which the *Syena* is represented as bringing the Soma to Indra himself. Here then is a veritable crux. M. Bergaigne does not hesitate to cut the knot by identifying the Soma-bearing bird with the lightning, and the lightning again being to him no other than Soma, the myth thus resolves itself into the rather commonplace fact that Soma takes himself down to the earth. He only needed to go a step further by identifying Soma not only with Agni and the lightning but also with Indra himself and the phantasmagory would have been complete. Indeed one of M. Bergaigne's disciples, M. Koulikovski, has already come very near supplying this deficiency when he remarks (*Revue de Linguistique* XVIII, p. 3), that in the hymn IV 26 'we have to do with a twofold personage, composed of the attributes of Indra and Soma.'

Now if this myth were a purely Indian one one might be content to relegate it to the category of Vedic paradoxes to the vindication of which M Bergaigne declares himself ready to devote his life. But as there can be no reasonable doubt that the myth goes back to Indo European times, and that its object is simply to account for the mysterious effect of spirituous liquor or the fire-water, so to speak, I for one find it impossible to accept M Bergaigne's explanation of this myth at least so far as the identification of Soma and the lightning is concerned<sup>1</sup>. On the other hand his theory undoubtedly receives a considerable amount of support from the fact that the Soma is frequently compared with the Syena. But we saw that the same term is applied to Indra as it also is to the Maruts (X, 92, 6), to the Asvins (IV, 74 9 VIII 73 4) and to Sūrya (V, 45, 9), and there is in my opinion no evidence to show that this comparison has any connection with the myth which makes the fiery liquor to be brought down by a Syena. Moreover wherever that comparison occurs it undoubtedly applies to the Pavamana or the drops or streams of Soma flowing through the filter into the vat and I can see no reason why we should not consider the showers of rain as the exact counterpart of the clarifying Soma. But of course the real divine Soma is not the rain-drop itself, any more than he is the drop of juice expressed from the Soma plant but he is the spark of celestial fire enclosed in the drop. It would seem then that, as the masses of cloud overspread the sky, Soma, the heavenly light is conceived as entering into union with the celestial cows or waters released by the thunderbolt from their mountain keep, and coming down with them to the earth.

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For the same reason I find it impossible to accept M Bergaigne's interpretation of the hymn IV 27 put forward at the end of his work (vol iii p 322 seq). According to that interpretation Soma, in the first verse, declares that he himself flew forth from his prison as an eagle and then, in the second verse—as it were reproving those who might imagine the eagle to be a different being from himself—he adds. It was not he (the eagle) that bore me away with ease but I triumphed by my own cleverness and bravery! I am afraid this critical specimen of the feathered tribe will not find many admirers among

But while I find it impossible, as regards the myth of the Soma bearing bird, to identify with M Bergaigne the winged bearer (probably the lightning) with its burden, the Soma, the descent of the fiery god is pictured in various other ways and it might still be possible that one or other poet had conceived of the bull-like Soma, as the lightning uniting with the heavenly cows in their earthward course, so that before reaching the earth the rain drops would be impregnated with Soma's essence and would, in fact, be of the same nature as the Soma juice. I am not prepared, therefore, entirely to reject the identification of Soma with the lightning only I do not think that any one of the crucial passages adduced by M Bergaigne in favour of that identity necessarily requires the interpretation he proposes. Thus, in IX 41, 3, 'The sound of the mighty Pavamāna (the clarifying Soma) is heard like that of the rain the lightnings pass in the sky it surely seems rather far fetched to take the lightning instead of the rain to be the object with which Soma is compared merely because in the same hymn Soma is also compared with the sun and the heavenly river Rasā. The same may be said of IX, 108 11.

That joy pouring (mada kṛyut) thousand streamed bull they have milked out from the sky and several other passages. The verse IX, 87, 8, divo na vidyut stanayanty abhraiḥ somasya te pavata indra dhārā. Thy stream of Soma, O Indra, clarifies itself as (does) the thundering lightning of the sky by means of the clouds is more favourable to

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prosaic Sanskritists. I should prefer with Prof Roth, to read *nir adīyat* instead of *nir adīyam* unless it were possible to read *syenagavāsā* instead of *syenogavāsā*. M Koulikovski, in the paper referred to throws the hymns IV 26 and 27 together and takes them as a sort of mytho-critical controversy between the god Soma and some other person (perhaps the author himself) advocating two different versions of the Soma myth viz Soma contending that it was himself who brought the divine plant while his interlocutor (who has the last word in the hymn) maintains that it was brought by a falcon. Thus, according to this scholar the falcon was already (1) distinguished from Soma and these two hymns are, as it were, an echo of a religious, or rather mythological dispute which had divided the theologians of the Vedic epoch. Perhaps Prof Oldenberg's theory of Ākhyata hymns or detached pieces of poetry connected by prose narratives might have a chance with these hymns.

M Bergaigne's view as may also be the doubtful passage V 84.3 *yat te abhrasya vidyuto divo varshanti vṛṣhṭayaḥ*

When the rains of the cloud rain thee (O earth) lightnings from the sky (?) As regards VII 69, 6 addressed to the Arvins, 'Come, ye two men to our libations this day, like two thirsty bulls to the lightning,' M Bergaigne (I 168) thinks that the identification of Soma with the lightning can alone explain this passage, since it would be impossible to imagine that the two bulls could anticipate the falling of rain from the appearance of the lightning. Though a poetic figure like this hardly bears such critical handling perhaps M Bergaigne will allow me to ask whether if the passage had read 'Come ye hither to our libations like two bulls to the thunder'<sup>1</sup>, he would have thought it so very bold a figure for a Vedic poet to use?

The most important of all passages however undoubtedly is IX 84, 3 *â yo gobhiḥ sṛgyata oshadhishu â vidyutâ pavate dhârayâ sutaḥ indram somo mâdayan daivyam ganam* M Bergaigne translates (I, 172) the first pāda by 'Lui qui est répandu avec les vaches (i.e. the rain drops) dans les plantes' which, of course fits either view equally well, the only question being whether Soma is already united with the rain-drops when they are poured forth by the clouds or whether in the shape of lightning he is still separate from them. The third pāda, M Bergaigne remarks (I 170) may be boldly (hardiment) translated by 'Il se clarifie exprimé en un torrent qui est l'éclair'. This rendering if correct would doubtless settle the point, but to my mind it is not only a very doubtful, but a highly improbable explanation. What I believe to be the true interpretation of the passage had been given by Prof Ludwig two years before the publication of M Bergaigne's volume, viz. 'Expressed in a stream he clarifies himself by the lightning—Soma who exhilarates (or inebriates) Indra and the divine race. It will be seen that this alters the case completely. The lightning would be

<sup>1</sup> Cp IX 100, 3 'Send forth mind yoked thought, as the thunder sends forth rain'

compared with the filter of white sheep's wool, through which the Soma juice percolates into the vat. The same simile, in my opinion is implied wherever the formula *pa vate (â) vṛiṣṭam* he clarifies himself into rain is used (IX 49 1 3 65 3 24 96, 14 108 10). And in truth the simile seems to me a very striking one but we must not of course, think of single flashes of lightning such as we are accustomed to in our northern climes (and as are doubtless implied in the Vedic conception of the Vagra or thunderbolt), but of that continuous and widespread electric illumination (*vi dyut*) which forms a characteristic feature of the monsoon, when the showers of rain seem to flow through an immense space of light<sup>1</sup>

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For a description of this phenomenon in the districts where we must imagine the Vedic poets to have composed their hymns see Elphinstone Account of the Kingdom of Cabool p 126 seq

I cannot forbear here to quote a few extracts from a graphic description of the setting in of the monsoon in India proper given in the Rev H Caunter's Oriental Annual (1834). — There was a slight haze upon the distant waters which seemed gradually to thicken although not to a density sufficient to refract the rays of the sun which still flooded the broad sea with one unvarying mass of glowing light. Towards the afternoon the aspect of the sky began to change the horizon gathered blackness and the sun, which had risen so brightly had evidently culminated in darkness, and to have his splendour veiled from human sight by a long gloomy period of storm and turbulence. Masses of heavy clouds appeared to rise from the sea black and portentous, accompanied by sudden gusts of wind that suddenly died away being succeeded by an intense death like stillness, as if the air were in a state of utter stagnation and its vital properties arrested. It seemed no longer to circulate until again agitated by the brief but mighty gusts which swept fiercely along like the giant heralds of the sky. Meanwhile the lower circle of the heavens looked a deep brassy red, from the partial reflection of the sunbeams upon the thick clouds which had now everywhere overspread it. From the house which we occupied we could behold the setting in of the monsoon in all its grand and terrific sublimity. The wind, with a force which nothing could resist bent the tufted heads of the tall slim cocoa nut trees almost to the earth, flinging the light sand into the air in eddying vortices until the rain had either so increased its gravity or beaten it into a mass, as to prevent the wind from raising it. The pale lightning streamed from the clouds in broad sheets of flame, which appeared to encircle the heavens as if every element had been converted into fire and the world was on the eve of a general conflagration whilst the peal which instantly followed was like the explosion of a gunpowder-magazine or the discharge of artillery in the gorge of a mountain where the repercussion of surrounding hills multiplies with terrific energy its deep and astounding echoes. The heavens seemed to be

The striking coincidences between the Vedic Agnishōma and the Homa ceremony of the Pârsîs, pointed out by Martin Haug (Ait Br I p 59 seq) leave no doubt as to the complete development of the Soma ritual in its essential features before the separation of the Indo Iranians. The exact identity of the plant from which their sacred liquor was prepared is still somewhat doubtful. An official inquiry which has been set on foot in consequence of two papers published by Prof Roth (Journal of Germ Or Soc 1881 and 1883) and translated by Mr C J Lyall secretary to the Chief Commissioner of Assam and which it is understood, is now carried on, on the part of the Government of India by Dr Aitchison, botanist to the Afghan Boundary Commission will probably ere long settle the matter once for all. The appearance of the first official blue book on the subject has already led to a renewed discussion of the matter, in the columns of a weekly journal<sup>1</sup>, in which Profs Max Muller and R v Roth, as well as several distinguished botanists, especially Drs J G Baker and W T Thiselton Dyer have taken part. Of especial interest in this discussion is a letter<sup>2</sup>, by Mr A Houttum Schindler dated Teheran, December 20 1884, in which an account is given of the plant from which the present Pârsîs of Kermân and Yezd obtain their Hûm juice, and which they assert to be the very same

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one vast reservoir of flame which was propelled from its voluminous bed by some invisible ba-omnipotent agency and threatened to fling its fiery run upon everything around. In some parts however of the pitchy vapour by which the skies were by this time completely overspread, the lightning was seen only occasionally to glimmer in faint streaks of light as if struggling but unable to escape from its prison igniting, but too weak to burst the impervious bosoms of those capacious magazines in which it was at once engendered and pent up. So heavy and continuous was the rain, that scarcely anything, save those vivid bursts of light which nothing could arrest or resist was perceptible through it. Day after day the same scene was repeated with somewhat less violence though at intervals the might of the hurricane was truly appalling. The breaking up of the monsoon is frequently even more violent if possible than its setting in and this happened to be the case during the first season after my arrival in India. It was truly stupendous, and I shall never cease to remember it to the latest moment of my existence.

<sup>1</sup> The Academy Oct. 25 1884—Feb 14, 1885

<sup>2</sup> Ibid. Jan 31 1885

as the Haoma of the Avesta. The Hûm shrub according to this description, grows to the height of four feet, and consists of circular fleshy stalks (the thickest being about a finger thick) of whitish colour with light brown streaks. The juice was milky of a greenish white colour and had a sweetish taste. Mr Schindler was, however told that, after being kept for a few days, it turned sour and like the stalks, became yellowish brown. The stalks break easily at the joints and then form small cylindrical pieces. They had lost their leaves which are said to be small and formed like those of the jessamine. This description, according to the above naturalists, would seem to agree tolerably well with the *Sarcostemma* (akin to the common milk weed), or some other group of *Asclepiads* such as the *Periploca aphylla* which as Mr Baker states, has been traced by Dr Haussknecht to 3000 feet in the mountains of Persia, and, according to Dr Aitchison, is common also in Afghanistan. A quotation from a medical Sanskrit work, to which attention was drawn by Prof Max Muller many years ago states that, the creeper called Soma, is dark sour without leaves milky fleshy on the surface, it destroys (or causes) phlegm, produces vomiting, and is eaten by goats'. The foul, sour smell of the Soma juice is also alluded to in our Brâhmana (see the present volume p 266). According to Prof Spiegel<sup>1</sup>, the Pârsis of Bombay obtain their Homa from Kermân, whither they send their priests from time to time to get it. The plant at present used by the Hindu priests of the Dekhan on the other hand according to Haug is not the Soma of the Vedas, but appears to belong to the same order. 'It grows (he informs us, Ait. Br II 489) on hills in the neighbourhood of Poona to the height of about four to five feet, and forms a kind of bush, consisting of a certain number of shoots all coming from the same root. Their stem is solid like wood. The bark grayish, they are without leaves. The sap appears whitish, has a very stringent taste, is bitter but not sour. It is a very nasty drink, and has some intoxicating effect. I tasted it several times, but

<sup>1</sup> *Iranische Alterthumskunde*, III p 572

it was impossible for me to drink more than some teaspoonfuls. In fact several varieties of *Sarcostemma* or *Asclepiads*<sup>1</sup>, somewhat different from those of Persia and Afghanistan which are not to be found so far south, seem to have been, and indeed seem still to be, made use of for the Soma sacrifice. And notwithstanding the objections raised by Dr G Watt in his useful Notes appended to the translation of Professor Roth's papers every probability seems to me to be in favour of the identity of the original Soma-plant with the shrub the stalks of which are used by the Pārsis in preparing their Hum juice or with some other plant of the same genus. It certainly would seem to have been a plant with soft succulent stems. Dr Watt remarks, 'We know of no instance of a succulent plant retaining for weeks or months its sap within isolated twigs, and indeed we can recall but few plants which could withstand, even for a day or two the dry climate of India, so as to retain the sap within their isolated and cut twigs.' But, though at the time of the Vedic hymns fresh and juicy plants were probably used for the preparation of the sacred drink in later times, when the plants had to be conveyed some considerable distance into India the withered and shrunk plants were apparently found, with the admixture of water and other ingredients to serve the same purpose. For we know from the description given in the Sūtras that water was poured on the plants previously to their being beaten with the pressing stones. This moistening or steeping is called *āpyayanam*, or 'the making (the plants) swell'. After being then well beaten and bruised, they were thrown into the vat or rather trough, partly filled with water, and were pressed out with the hand. Dr Watt thinks Professor Roth ought rather to have published briefly the leading passages in the hymns descriptive of the plant, from which naturalists might have drawn their own conclusions. One might as well ask a Hebrew

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<sup>1</sup> Especially *Sarcostemma intermedium*, *S. brevistigma* and *S. viminalis* (or *Asclepias acida*). See R. Roth, *Zeitsch der D Morg Ges* vol xxxv p. 681 seq.



scholar to give accurate descriptions of the lily of the valley ' to enable the botanist to identify and classify the lovely flower which delighted the heart of king Solomon. It is exactly the want of an accurate knowledge of the nature of the Soma-plant which prevents the Vedic scholar from being able to understand some of the few material allusions to it. Thus the term *amśu* commonly applied to the Soma-plant used to be taken to mean simply plant or sprig, shoot, but Professor Roth seems now inclined, perhaps rightly, to take it as referring to the internode, or cylindrical piece between two joints of the stem. The substitutes approved of by the *Satapatha brâhmaṇa* in case no genuine Soma-plants can be obtained will be found enumerated at pp 421-422 of the present volume. A description of these plants so far as they have been identified is given in Professor Roth's paper.

I cannot conclude these remarks without expressing my hearty thanks to those scholars who have done me the honour of reviewing the first volume of this work. To Professor Whitney I feel especially indebted for his most careful examination of my translation, and the searching yet appreciative criticism he has been good enough to apply to it. I shall feel content, if the present volume finds at least one reader as conscientious and painstaking. While I agree with most of Prof Whitney's suggestions<sup>1</sup> there are one or two points raised by him, and these perhaps of the more important on which I have been unable to take his view and as some of these points involve renderings adhered to in the present volume, I take the opportunity here briefly to advert to them.

The most important of these points probably is my rendering of the term *kapâla* by potsherd, instead of 'cup dish,' as proposed by Prof Whitney. Instead of speaking of a sacrificial cake on eleven or twelve potsherds we are to call it a cake on so many cups or dishes. The term

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<sup>1</sup> *American Journal of Philology* vol. iii pp 391-410; *Proceedings of the American Oriental Society* October 1882 p xiv seq

potsherd' no doubt is somewhat awkward, and, had it been possible, I should have preferred to use the simple obsolete word 'shard or sherd for it but I decidedly object to either 'cup or 'dish I gather from his suggestion that we take entirely different views of the purpose and nature of the kapāla I have to reject the proposed renderings for the very reason for which they commend themselves to Prof Whitney, namely, because they imply so many vessels complete in themselves He asks whether I suppose that the Brahmans made their offerings on fragments of broken pottery?' Well, I certainly believe that the kapālas are meant to represent the fragments of a broken dish The sacrificial cake is to be baked on a dish, but for symbolic reasons this dish is supposed to be broken up into a number of pieces or kapālas The symbolic significance of this seems to be a twofold one On the one hand, the dish is to resemble the human skull Hence we read Sat Br I, 2, 1, 2, 'The cake is the head of Yagña (the sacrifice and symbolically the sacrificer himself) for those potsherds (kapālāni) are what the skull-bones (śīrshṇaḥ kapālāni) are and the ground rice is nothing else than the brain On the other hand the kapālas are usually arranged (see Part I, p 34, note) in such a manner as to produce a fancied resemblance to the (upper<sup>1</sup>) shell of the tortoise, which is a symbol of the sky as the tortoise itself represents the universe Thus with cakes on a single kapāla the latter is indeed a complete dish In the same way the term kapāla in the singular, is occasionally applied to the skull, as well as to the upper and the lower case of the tortoise, e g Sat Br VII, 5 1, 2 That lower kapāla of it (the tortoise) is this world, for that (kapāla) is firmly established, and firmly established is this world and that upper (kapāla) is yonder sky for it has its ends turned down, and so has that sky its ends turned down, and that which is between is that atmosphere verily that same (tortoise) represents these worlds More usually however, the term is applied to the single

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<sup>1</sup> Or perhaps the lower shell which represents the earth, being as it were a symbol of firmness and safety

bones of the skull (and the plates of the tortoise-case) Hence the Medinī says (lānta 71) kapālo strī sīro sthni syād, ghaṭādeḥ sakale vṛge — kapāla may be used in the sense of head bone in that of 'fragment of a pot, &c, and in the sense of collection

Professor Whitney takes exception to my occasionally translating ātman by body — an inaccuracy he remarks that might easily be avoided I do not quite understand on what grounds he objects to this rendering The original meaning of ātman doubtless is (breath) 'self, soul' but surely there can be no question that it also commonly means body, trunk, in contradistinction to the limbs wings, &c Thus we read Sat Br IV, 1, 2 25, 'The sacrifice is fashioned like a bird the Upāmsu and Antaryāma are its wings and the Upāmsusavana is its body<sup>1</sup>

My rendering of videgho ha mātḥavaḥ (I 4, 1, 10) by 'Mātḥava the (king of) Videgha, instead of 'Videgha (the) Mātḥava, is rightly objected to Indeed, I had already taken occasion in the introduction to the same volume (I, p xli, note 4) to make that correction

Prof Whitney's remarks on yūpena yopayitvā are adverted to at p 36, note 1 of the present volume as are also those on ed at p 265 note 2 In regard to the latter point he rather does me wrong by supposing that I apparently regarded the particle (or particles) ed (for which the Kāṇva text seems to read ā hi ) as a verb-form from the root '1, to go The fact is that I followed Prof Weber (Ind. Stud IX p 249) in taking it to be a popular expression with a verb of motion understood somewhat in the sense of the German 'hin, e g 'Shall we go there? — 'Hin denn! i e. 'Let us go then

My translation of II 4, 2 19 is not quite approved of by

<sup>1</sup> Professor Max Muller has been kind enough to send me a number of passages from Upanishads and Aranyakas in which ātman has the sense of 'body trunk, and is usually explained in the commentaries by sarīra (ātmānaḥ = sarīrāvayavāḥ Brhadār Up. I, 1 2 7) The adverb adhyatmam, he remarks, always means with reference to the body cf. Taitt. Up I, 7 Sat. Br IV 1 3, 1 the present volume, p 265, note 1

Prof Whitney There offering is made severally to the sacrificer's grandfather and great grandfather with the formula 'N N, this for thee! to which some authorities add and for those who come after thee This addition is rejected by the author on the ground that 'svayam vai teshām saha yeshām saha which I translated by since he himself is one of those to whom [it would be offered] in common Prof Whitney takes exception to this remarking that in that case the phrase and those who (come) after thee might be added, without any reason to the contrary But he forgets one important point namely that it would be a fatal thing for the sacrificer in this way to associate himself with the departed ancestors and even make offering to himself along with them it would simply mean that he would straightway go to yonder world, that he would not live his fulness of days The clause under discussion is elliptic, its literal translation being 'Himself surely (is) of those withal of whom (he is) withal This may either be taken in the sense in which I took it (see also St Petersburg Dict s v saha), or in a general way, He surely is one of those with whom he associates himself, i e he would himself be a dead man

In the legend of Manu and the Flood (I, 8, 11 seq) I find it impossible to accept Prof Delbrück's conjecture which Prof Whitney thinks the best and only acceptable one viz that (in par 4) the sentence 'sarvad ha ghasha āsa sa hi gyeshtam vardhate is an interpolated gloss My reason for not accepting it is the fact that the passage occurs likewise in the Kāṇva recension, and is thus authenticated for so comparatively early a period that the difficulty of accounting for the interpolation might be even greater than that of the interpretation of the passage itself Professor Ludwig, in his kindly notice in Gottinger Gel Anz 1883 proposes to take sarvat in the sense of πάντες

It quite so (i e in accordance with the prediction) became a large fish Prof Max Muller has again translated this legend in his 'India, what can it teach us? p 134 seq where he renders this passage by He became soon a large fish

(*ghasha*) for such a fish grows largest. I am still inclined to take *ghasha* as the name of some kind of fish real or mythic

Professor Whitney once more discusses the vexed question as to the real meaning of *Gâtavedas* and thinks the translation 'Wesen kenner' being knower or he who knoweth [all] beings to be unacceptable. He remarks that 'The word may indeed, fairly be regarded as an obscure one that is to say it is very strange that an appellation so frequently applied to Agni should not have its meanings distinctly pointed out, either by its applicableness or by parallel expressions used in the descriptions of the same god or in ascriptions made to him, but no such explanation has been found obtainable from the Vedic writings. It is no doubt a fact that at the time of Yâska—who (7, 19) proposes five different derivations of the term, the first of which is the one given above viz *gâtani veda*, 'he knows (the things) that are born—the real meaning of the compound was unknown and even at the time of the hymns the epithet seems to have been understood in different ways. That the meaning knower of beings was at any rate, one of those commonly assigned to 'Gâtavedas' by the Vedic poets, seems to me, however sufficiently manifest from a number of parallel expressions used in reference to Agni such as *Rig-veda VI, 15, 13 visvâ veda ganimâ gâtavedâk*<sup>1</sup>, 'Gâtavedas knows all races (or existences), I 70 1, â daivyâni vrata kikitvan â manushyasya ganasya ganma, 'he who minds the divine ordinances, and the race of the human kind, 1b 3, devânâm ganma martams ka vidvân knowing the race of gods and the men, I 189, 1 visvâni vayunâni vidvân knowing all works 1b 7, tvam tân agna ubhayân v vidvân veshi &c. On the other hand in *Sat Br IX 5, 1, 68* the term is explained by *gâtam gâtam vindate* he takes possession of being after being or of whatsoever is born. How easily terms such as *Gâtavedas* and *Wesen-*

<sup>1</sup> See Grassmann Wörterbuch s. v. M. Bergaigne, III, 334 takes this passage to supply the etymology of the word.

kenner (knower of beings) may assume different meanings may be seen from Mr Peile's remark (Notes on the Nalopākhyānam p 23) *Gātavedas*, the Vedic epithet of Agni is described as the ' knower of the essence ' (*gata*) Grassmann, Dict s v

For the first chapter of the third book treating of the ceremony of consecration I have had the advantage of availing myself of the German translation published by Dr B Lindner in his pamphlet *Die Dikshā*, Leipzig, 1878

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# SATAPATHA-BRÂHMANA

## THIRD KÂNDĀ

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### THE AGNISHTOMA

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#### THE DĪKSHĀ, OR CONSECRATION

##### FIRST ADHYAYA FIRST BRAHMANA

1 They choose a place of worship Let them choose (the place) which lies highest, and above which no other part of the ground rises<sup>1</sup> for it was from thence that the gods ascended to heaven, and he who is consecrated indeed ascends to the gods. He thus sacrifices on a place of worship frequented by the gods but were any other part of the ground to rise above it he would indeed be lowered while sacrificing let them therefore choose (the place) which lies highest

2 While being high, that place should be even, and being even, it should be firm, and being firm, it should incline towards the east, since the east is the quarter of the gods, or else it should incline

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<sup>1</sup> Abhi-sī 'to lie or rise above, with Sây Dr Lindner takes bhûmeḥ as abl, and translates whereon nothing but earth lies. The Kâṇva rec. has bhûmeḥ (gen) likewise in the preceding clause 'tad yad eva varshish/ham bhûmes tad eva devayaganam syâd ya-trânyad bhûmer nâbhisayîto vai devâ &c The gods evidently ascended to heaven from the highest spot of the earth and so is the sacrificer to choose the highest available place See Kâty VII 1 11 scholl, Lâ/y S I, 1 17, na kâsya sthalataram (higher place) adûre syât.

towards the north since the north is the quarter of men. It should rise somewhat towards the south, that being the quarter of the Fathers. Were it to incline towards the south the sacrifice would quickly go to yonder world but in this way the sacrificer lives long let it therefore rise somewhat towards the south.

3 Let not the measure of the sacrificial ground be exceeded on the east side since such an excess would be in favour of his spiteful enemy. It may be so in the south and also in the north but that place of worship alone is thoroughly efficient where the measure of the sacrificial ground is exceeded in the west, for to him (who possesses such a one) the higher<sup>1</sup> worship of the gods readily inclines. So much as to the place of worship.

4 Now Yâgñavalkya spake—We went to choose a place of worship for Varshnya<sup>2</sup>. Sâtyayagña then said 'Verily this whole earth is divine on whatever part thereof one may sacrifice (for any

<sup>1</sup> Or 'subsequent', a play on the word *uttara*, which has the meanings upper (superior) later and left (north). Dr Lindner takes it in the sense of from the north. Possibly *uttara* also refers to the Soma altars (*uttara vedi* and *uttara-vedi*) to be prepared later on (see III 5 1 1 seq) on the eastern part of the sacrificial ground.

<sup>2</sup> The Kaṇva text reads,—Accordingly Yâgñavalkya spake 'Vârshnya intended to sacrifice (*ayakshyata*). Thus we went (*ayama*) to look for a place of worship. He who is known as Sâtyayagña said 'Verily this whole earth is divine a place of worship there is wheresoever one sacrifices on it, after enclosing it with a *yagus*. And thus indeed he thought but the officiating priests doubtless constitute the (real) place (medium) of worship where wise (priests) perform the sacrifice in due form there alone no failure takes place. That (other definition) is not the characteristic of the place of worship. (Without final *iti*.)



one), after enclosing (and consecrating) it with a sacrificial formula there is a place of worship

5 It is, however the officiating priests that constitute the place (or medium) of worship wheresoever wise and learned Brāhmans versed in sacred lore, perform the sacrifice there no failure takes place that (place of worship) we consider the nearest (to the gods)<sup>1</sup>

6 On this (ground) they erect either a hall or a shed, with the top-beams running from west to east<sup>2</sup>, for the east is the quarter of the gods and from the east westwards the gods approach men that is why one offers to them while standing with his face towards the east.

7 For this reason one must not sleep with his

<sup>1</sup> That is to say one who employs such skilled Brahmans for his officiating priests (*ṛtvig*) may use sacrificial ground of any description Kāty VII 1, 18

<sup>2</sup> Prākīna vamsa (prāg vamsa K) The vamsas are the horizontal beams supported by the four corner posts In the first place two cross beams are fastened on the corner posts to serve as the lintels of the eastern and western doors Across them tie beams are then laid running from west to east, on which mats are spread by way of a roof or ceiling The term prākīna vamsa refers to these upper beams (upari vamsa) and especially to the central beam (prishtha-vamsa or madhyavala) the ends of which rest on the middle of the lintels of the eastern and western doors, cf Sāyana on Taitt. S I 2 1 (vol 1 pp 279, 286) Kāty VII 1 20 scholl Inside the Prākīna vamsa there is the Āhavanīya fire immediately facing the east door, the Gārhapatya fire facing the west door between the two the altar and south of the latter the Dakṣhīṇāgni The shed (vimāta) is to be erected on the back (west) part of the sacrificial ground, after the roots have been dug up It is described as a square structure of ten (or twelve) cubits somewhat higher in front than at the back, with doors on each side (except, optionally on the north) The sālā or hall is to measure twenty cubits by ten Kāty VII, 1, 19-24 comm

head towards the west, lest he should sleep stretching (his legs) towards the gods. The southern quarter belongs to the Fathers and the western one to the snakes, and that faultless one is the one where the gods ascended (to heaven) and the northern quarter belongs to men. Hence in human (practice) a hall or shed is constructed with the top-beams running from south to north because the north is the quarter of men. It is only for a consecrated not for an unconsecrated person that it is (constructed) with the top beams running from west to east.

8 They enclose it on every side, lest it should rain upon (the sacrificer while being consecrated) this, at least, is (the reason for doing so in) the rainy season<sup>1</sup>. He who is consecrated truly draws nigh to the gods and becomes one of the deities. Now the gods are secreted from men and secret also is what is enclosed on every side this is why they enclose it on every side.

9 Not every one may enter it but only a Brāhman, or a Rāganya, or a Vaisya, for these are able to sacrifice.

10 Let him not commune with every one for he who is consecrated draws nigh to the gods, and becomes one of the deities. Now the gods do not commune with every one but only with a Brāhman or a Rāganya or a Vaisya, for these are able to sacrifice. Should there be occasion for him to converse with a Sūdra let him say to one of those: Tell this one so and so! tell this one so and so!

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<sup>1</sup> (?) *Iti nv eva varshaḥ*. The same particles occur III 2 1 11. The Kāṇva text has — lest it should freeze in winter lest it should pour in the rainy season and lest there should be burning heat in summer.

This is the rule of conduct for the consecrated in such a case

11 In the first place having taken the two churning-sticks in his hand he approves of the hall Taking hold of the chief post of the front (east) side he pronounces this sacrificial formula (Vāg S IV 1)

We have come o this place of worship on earth wherein all the gods delighted Thereby that (place of worship) of his becomes acceptable to all the gods as well as to the learned Brâhmans versed in sacred lore and that (place of worship) of his which those Brahmanas versed in sacred lore see with their eyes becomes acceptable to them

12 And when he says Wherein all the gods delighted thereby it becomes acceptable for him to all the gods 'Crossing over by means of the *rik* and *sâman* and by the *yagus* by means of the *rik* and *saman* and the *yagus* indeed they reach the end of the sacrifice May I reach the end of the sacrifice' he thereby says May we rejoice in increase of substance and in sap! Increase of substance doubtless means abundance and abundance means prosperity he thereby invokes a blessing May we rejoice in sap he says because people say of one who enjoys prosperity and attains to the highest distinction that he rejoices in sap therefore he says May we rejoice in sap!

## SECOND BRAHMANA

1 Let him perform the rite of consecration (diksha)<sup>1</sup> in the afternoon Previously to the shaving

<sup>1</sup> The rite described in the following paragraphs is called *apsu dikshâ* or consecration in water

of his hair and beard he may eat of what he likes or whatever comes to hand, for hereafter his food consists of fast milk (vrata) only. But, if he does not care to eat he need not eat anything.

2 Thereupon they enclose a place<sup>1</sup> north of the hall, and place a vessel of water in it. Beside this the barber takes up his position. He (the sacrificer) then shaves his hair and beard and cuts his nails. For impure, indeed, is that part of man where water does not reach him. Now at the hair and beard, and at the nails the water does not reach him hence when he shaves his hair and beard and cuts his nails he does so in order that he may be consecrated after becoming pure.

3 Now some shave themselves all over in order that they may be consecrated after becoming pure all over but let him not do this. For even by shaving the hair of his head and his beard and by cutting his nails he becomes pure let him therefore shave only the hair of his head and his beard and cut his nails.

4 In the first place he cuts his nails first of the right hand—for in human (practice) those of the left hand (are cut) first, but with the gods in this manner. First (he cuts those) of the thumbs—for in human (practice) those of the little fingers (are cut) first but with the gods in this manner.

5 He first passes (the comb) through his right whisker—for in human (practice) they comb first the left whisker, but with the gods in this manner.

6 His right whisker he moistens first with the text, 'May these divine waters be propitious

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<sup>1</sup> It is to be square and covered in on all sides with mats and with a door on the east side. Kāty VII 1 25 scholl

unto me! The reason why he says May these divine waters be propitious unto me, is this the waters are a thunderbolt for the waters are indeed a thunderbolt, hence wherever these waters flow they produce a hollow and whatever they come near that they destroy (lit burn up) Hereby then, he appeases that same thunderbolt and thus appeased that thunderbolt does not injure him This is why he says, 'May these divine waters be propitious unto me!'

7 Thereupon he lays a stalk of sacrificial grass on (the hair of the whisker), with the text O plant, protect me! For the razor is a thunderbolt and thus that thunderbolt the razor does not injure him Thereto he applies the razor with the text 'O knife injure him not' for the razor is a thunderbolt, and thus that thunderbolt the razor, does not injure him

8 Having cut off (part of the stalk and hair) he throws it into the vessel of water Silently he moistens the left whisker silently he lays the stalk of grass on it and having silently applied the razor thereto and cut through (it and the hair) he throws them into the vessel of water

9 He then hands the razor to the barber and the latter shaves off the hair and beard When he has shaved the hair and beard<sup>1</sup> —

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<sup>1</sup> The text has when he shaves (vapati) the hair and beard [when he shaves himself (vapate) K.] he bathes According to this it would seem that he does not bathe unless he shaves (?) See however Kâty VII 2, 22 where the shaving is said to be optional but not so according to the commentary the bathing There seems also to be some doubt as to where the bathing is to take place While according to Karka, the sacrificer is to bathe in the vessel of water in the tent, according to other authorities he is to

10 He bathes For impure, indeed is man he is foul<sup>1</sup> within in that he speaks untruth —and water is pure he thinks May I be consecrated, after becoming pure, —and water is cleansing he thinks 'May I become consecrated after being cleansed'<sup>1</sup> This is the reason why he bathes

11 He bathes with the text (Vâg S IV 2 Rîg veda X 17 10) May the waters the mothers cleanse us<sup>1</sup> whereby he says May they cleanse<sup>2</sup>

May the purifiers of ghee purify us with (heavenly) ghee<sup>1</sup> For he, indeed, is thoroughly purified whom they have purified with ghee<sup>3</sup> accordingly he says, May the purifiers of ghee purify us with ghee<sup>1</sup> — For they the divine take away all taint, now all means every' and taint means what is impure for they do take away from him every impurity therefore he says, For they the divine take away all taint.

12 He steps out (from the water) towards the north east<sup>4</sup>, with the text 'Cleansed and pure

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do so in some tank or other kind of bathing place of standing water Cf Taitt S VI 1, 1 *tirthe snâti tîrtham eva samânânâm bhavati*

<sup>1</sup> I now take *pâtî* (with Dr Lindner) in the sense of foul filthy fetid and would correct the passage (I, 1 1 1) accordingly Professor Ludwig (Göttinger Gel Anz 1883 p 49) proposes to take *pâtî* in the sense of pure both here and in I 1 1, 1

<sup>2</sup> The Kânva recension has the better reading For they indeed now cleanse him when he bathes According to Taitt S VI 1 1, 3 he also sips (*amati*) some water with the view of internal purification

<sup>3</sup> Lit 'for that indeed is well purified whom they purified (i e when they purify anybody) with ghee The imperfect is rather strange See also III 1, 3 22 The Kânvas read For that indeed is well purified what is purified (*yad pûyate*) with ghee

<sup>4</sup> *Prân ivodan* = *uttarapûrvardham* Kâty VII, 2 15 i e towards the north with a slight turn to the east Dr Lindner takes 'udan

I go forth from them for cleansed and pure he indeed goes forth from them

13 He then puts on a (linen) garment for completeness' sake it is indeed his own skin he thereby puts on himself Now that same skin which belongs to the cow was originally on man

14 The gods spake 'Verily the cow supports everything here (on earth) come let us put on the cow that skin which is now on man therewith she will be able to endure rain and cold and heat

15 Accordingly, having flayed man, they put that skin on the cow, and therewith she now endures rain and cold and heat

16 For man was indeed flayed, and hence wherever a stalk of grass or some other object cuts him the blood trickles out They then put that skin the garment on him and for this reason none but man wears a garment it having been put on him as his skin Hence also one should take care to be properly clad so that he may be completely endued with his own skin Hence also people like to see even an ugly person properly clad since he is endued with his own skin

17 Let him then not be naked in the presence of a cow For the cow knows that she wears his skin and runs away for fear lest he should take the skin from her Hence also cows draw fondly near to one who is properly clad

18 Now the woof of this cloth belongs to Agni, and the warp to Vâyu<sup>1</sup>, the thrum to the Fathers,

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as meant to explain the preposition ud This however does not account for the iva

<sup>1</sup> Agneḥ paryāso bhavati vâyor anuḥśado (?) The Black Yagus

the fore edge<sup>1</sup> to the snakes, the threads to the All gods and the meshes to the asterisms For thus indeed all the deities are concerned therein and hence it is the garment of the consecrated

19 Let it (if possible) be a new one<sup>2</sup> for the sake of unimpaired vigour Let him (the Adhvaryu) tell (the Pratiprasthâtrî) to beat it in order that whatsoever part of it an unclean woman has spun or woven may become clean And if it be a new one let him sprinkle it with water so that it become clean Or let him be consecrated in one which is laid aside to be worn (daily) after bathing without being soaked (in some sharp cleansing substance)<sup>3</sup>

20 He puts it round him with the text Thou art the covering<sup>4</sup> of consecration and penance heretofore indeed this was the covering of him as one unconsecrated, but now it is that of consecration and penance hence he says, 'thou art the covering of consecration and penance' I put thee on, the kindly and auspicious,' whereby he means to say, I put thee on the kindly and pleasing one —

(T S VI 1 1) reads agnes tûshâdhânam (salakopadhanam tûshâh, tatra tantûnâm pûranam tûshadhânam Say) vâyor vatapânam (vâyunâ soshanam vâtapânam S) The warp (prâkînatâna) and woof (otu) on the other hand are by the Black Yagus ascribed to the Âdityas and Visve Devâh respectively

<sup>1</sup> Praghâta apparently the closely woven part at both ends of the cloth from whence the loose threads of the nivi, or unwoven fringe (thrum) come out The Black Yagus ascribes it to the plants

<sup>2</sup> Literally 'unbeaten (ahata) unwashed

<sup>3</sup> That is to say if it be not a new garment, it should be one that has not been washed by a washerman (with mautra, &c) but worn daily after bathing

<sup>4</sup> Or outward form tanu Its meaning sometimes comes very near to that of skin assigned to it by the lexicographers Cf III 2, 2, 20, 4, 3 9



fostering a fair appearance, for evil indeed is that appearance which he has heretofore fostered while unconsecrated but now (he fosters) a fair appearance therefore he says, 'fostering a fair appearance

21 He (the Adhvaryu) then makes him enter the hall Let him not eat (the flesh) of either the cow or the ox, for the cow and the ox doubtless support everything here on earth The gods spake 'Verily the cow and the ox support everything here come let us bestow on the cow and the ox whatever vigour belongs to other species<sup>1</sup>! Accordingly they be stowed on the cow and the ox whatever vigour belonged to other species (of animals) and therefore the cow and the ox eat most Hence were one to eat (the flesh) of an ox or a cow there would be as it were an eating of everything or as it were a going on to the end (or, to destruction) Such a one indeed would be likely to be born (again) as a strange being (as one of whom there is) evil report, such as 'he has expelled an embryo from a woman 'he has committed a sin<sup>2</sup> let him therefore not eat (the flesh) of the cow and the ox Nevertheless Yâgñavalkya said, I for one eat it provided that it is tender'

<sup>1</sup> Vayasam cf III 3 3 3 The Kāṇva rec. has yad anyeshām vayasām vīryam yad anyeshām parūnām.

<sup>2</sup> A different translation of this passage is proposed by Professor Delbrück (Synt. Forsch III p 25) but the Kāṇva text (sā tam hervaro dbhutam abhiganitor gāyâyâ vâ garbham niravadhîd yad veti tad u hovâka) shows that we have here as frequently, to supply *isvara* to the infinitive in *tos* The Kāṇva yad vâ (or some such thing) would also seem to indicate that we ought to translate —(as of one of whom) there is evil report 'he has committed some such (iti) sin as the producing of abortion

## THIRD BRÂHMANA

1 Having brought water forward<sup>1</sup>, he takes out (the material for) a cake on eleven potsherds for Agni and Vishnu for Agni is all the deities since it is in Agni that offering is made to all the deities Moreover Agni is the lower half, and Vishnu is the upper half of the sacrifice I will become consecrated after encompassing all the deities, after encompassing the entire sacrifice,' thus he thinks, and hence there is a cake on eleven potsherds for Agni and Vishnu

2 Some then offer a rice pap to the Adityas This is referred to (in the passage Rig-veda X 72 8) There are eight sons of Aditi who were born from her body, with seven she went to the gods but Mârtânda<sup>2</sup> she cast off

3 Now Aditi had eight sons But those that are called the gods, sons of Aditi were only seven for the eighth, Mârtânda she brought forth unformed<sup>3</sup> it was a mere lump of bodily matter<sup>4</sup>, as broad as it was high Some, however, say that he was of the size of a man

4 The gods, sons of Aditi then spake, 'That

<sup>1</sup> Viz the so called *pranîta*, see part 1 p 9 note The offering described in the following paragraphs, is called the *Dikshani yeshi*, Consecration offering As to the formulas used at the offering see Ait Br I, 4 seq

<sup>2</sup> The bird Vishnu the sun.

<sup>3</sup> Or the eighth she brought forth undeveloped as a *mârtânda* (? either a bird, or more probably in accordance with Taitt S VI 5 6 1 = *vyridham ândam*, an abortive egg) See Rig veda Sanhitâ, translated by M M, p 239

<sup>4</sup> Sandegha, the St Petersburg Dict. takes it in the sense of doubt, uncertainty in this passage

which was born after us<sup>1</sup> must not be lost come let us fashion it They accordingly fashioned it as this man is fashioned The flesh which was cut off him and thrown down in a lump became the elephant hence they say that one must not accept an elephant (as a gift)<sup>2</sup> since the elephant has sprung from man Now he whom they thus fashioned was Vivasvat the Âditya (or the sun), and of him (came) these creatures

5 He spake Among my offspring he shall be successful who shall offer that rice pap to the Âdityas Accordingly he alone succeeds who offers that rice-pap to the Âdityas Only that (cake) to Agni and Vishnu is, however generally approved

6 There are seventeen kindling verses for it<sup>3</sup> In a low voice he offers to the two deities There are five fore offerings and three after-offerings For the sake of completeness they perform the *patnisamyâ-gas*<sup>4</sup>, but he offers no *samishṭayagus*, lest, having put on that garment of the consecrated he should reach the end of the sacrifice before its completion for the *samishṭayagus* is the end of the sacrifice

7 He (the sacrificer) then gets himself anointed (with fresh butter) while standing east of the hall For having been flayed man is sore, and by getting himself anointed, he becomes healed of his soreness for man's skin is on the cow and that fresh butter

<sup>1</sup> Or perhaps after the manner of us (*anu*)

<sup>2</sup> Muir O S T IV 15 reads *parigrhñiyât* instead of '*pratigrhñiyât* and translates let no one catch an elephant for an elephant partakes of the nature of man

<sup>3</sup> For the ordinary eleven *Sâmidhenis* (raised to the number of fifteen by repetitions of the first and last verses) see part I p 102 and for the two additional ones (*dhâryâ*) ib p 112 note

<sup>4</sup> See part I p 256, for the *Samishṭayagus* ib p 262

also comes from the cow He (the Adhvaryu) thus supplies him with his own skin, and for this reason he gets himself anointed

8 It is fresh butter,—for melted butter (ghee) belongs to the gods, and creamy butter<sup>1</sup> to men Here on the other hand it is neither ghee nor creamy butter, it should rather be both ghee and creamy butter, for the sake of unimpaired vigour by means of that which is of unimpaired vigour he accordingly makes him of unimpaired vigour

9 He anoints him from the head down to the feet in accordance with the tendency of the hair, with the text (Vâg S IV, 3), Thou art the sap of the great ones The 'great ones' doubtless, is one of the names of those cows and their sap indeed it is therefore he says thou art the sap of the great ones Thou art life giving give me light! There is nothing obscure in this

10 Thereupon he anoints the eyes. 'Sore, indeed, is the eye of man mine is sound, so spake Yâgñavalkya Dim-eyed indeed he was (heretofore) and the secretion of his eyes was matter He now makes his eyes sound by anointing them

11 Now, when the gods slew the Asura-Rakshas, Sushna<sup>2</sup>, the Dânava, falling backward entered into the eyes of men he is that pupil of the eye, and

<sup>1</sup> *Phânta*, explained as the first particles of butter that appear in churning (?) The *Kânva* recension on the other hand reads '*âgyam nishpântam* (1) instead Cf Taitt. S VI, 1 1, 4 *Ghrítam devânâm, mastu pîtrînâm nishpakvam* (i.e. *surabhi ghrítam* well seasoned butter *Sây*) *manushyanam tad vai etat sarvade vatyam yan navanîtam* also Ait. Br I 3 *âgyam vai devânâm surabhi ghrítam manushyânâm âyutam pîtrînâm, navanîtam gar bhanâm* with Haug's note, Transl. p 8

<sup>2</sup> The *Kânva* text (MSS O W) reads *Sisna*

looks like a young lad<sup>1</sup> Against him he (the sacrificer) row that he enters on the sacrifice raises a rampart of stone all round himself, for the ointment is (produced from) stone

12 It is such as comes from mount Trikakud, for when Indra slew Vṛtra he transformed that eye of his (Vṛtra's) into the mount Trikakud<sup>2</sup> The reason then why (ointment) from mount Trikakud (is used) is that he thereby puts eye into eye Should he be unable to obtain any Traikakuda ointment, any other than Traikakuda may be used for one and the same, indeed, is the significance of the ointment.

13 He anoints (the eyes) with a reed-stalk, for the reed is a thunderbolt It is one with a tuft in order to chase away the evil spirits<sup>3</sup> For rootless

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<sup>1</sup> Sa esha kanīnakaḥ kumāraka iva paribhāṣate. A play on the word kanīnaka which has the double meaning of youth and pupil of the eye The St Petersburg Dict assigns also to kumāraka the meaning of ball of the eye in this (the only) passage The Kāṇva recension reads, Sa esha kumāraka iva kanīnakāyām (? both maiden and pupil of the eye)

<sup>2</sup> 'Indra slew Vṛtra, his eye ball fell away it became collyrium. Taitt S VI 1 1 5

<sup>3</sup> Professor Delbrück S F III 27 takes it thus He brushes the eye with the end of a reed, for the reed is a thunderbolt capable of repelling mischief But if vṛakṣastāyāḥ belonged to what precedes it would probably have to be construed with sareshikayā nakti the clause with vai giving the reason being inserted parenthetically while in an idiomatic rendering it would have to be placed at the end He anoints the eyes with a reed stalk in order to chase away the evil spirits the reed being a thunderbolt This abstract dative of purpose is very common it being generally construed with what precedes as, for instance I 1, 4, 1 3 2 8 5 3 8 15 III 1 2, 13 19, 3 6, 8, and with a parenthetic clause with vai intervening III 2 1 13 IV, 5 7 7 Not less common is the analogous construction with a clause with ned

indeed, and unfettered on both sides, the Rakshas roams along the air even as man here roams along the air<sup>1</sup>, rootless and unfettered on both sides the reason then, why it is (a reed stalk) with a tuft, is to chase away the evil spirits

14 The right eye he anoints first for in human practice the left (eye is anointed) first but with the gods (it is done) thus

15 He anoints it with the text Thou art the eye ball of Vṛtra, —for Vṛtra's eye ball it indeed is —'Eye-giving thou art give me the eye! in this there is nothing obscure

16 The right eye he anoints once with the sacrificial formula once silently and the left one he anoints once with the formula twice silently thus he makes the left (or upper) one superior<sup>2</sup>

17 And the reason why he anoints five times, is that the sacrifice is of equal measure with the year, and five seasons there are in the year he thus obtains possession of the latter in five (divisions) and therefore he anoints five times

18 He then purifies him with a cleanser (pavitra, strainer) of sacred grass, for impure, indeed, is man —he is foul within in that he speaks untruth, —and sacred grass is pure 'Having become pure I shall be consecrated thus he thinks, —and the stalks of sacred grass are a means of cleansing —

( lest such an event should happen ) instead of the dative of the abstract, cf I 2 1 8 9 IV 5 9 3

<sup>1</sup> I now take this passage differently from my interpretation of I 1 2 4 ('and in order that this man may move about the air rootless and unfettered in both directions ) See also IV 1 1, 20

<sup>2</sup> Tad uttaram evaitad uttarāvat karoti uttarām évaitad úttaram karoti, Kāṇva recension Cf p 2 note 1

Having become cleansed I shall be consecrated thus he thinks and therefore he purifies him with a cleanser of sacred grass

19 It may consist of one (stalk of grass) for that blower (or purifier, the Wind) is one only and in accordance with his nature is this (cleanser) hence it may consist of one (stalk)

20 Or there may be three (stalks) for one in deed is that blower, but on entering into man he becomes threefold, to wit, the out-breathing, the in breathing, and the through breathing<sup>1</sup> and in accordance with his measure is this (cleanser) hence there may be three (stalks)

21 Or there may be seven (stalks<sup>2</sup>) for there are seven vital airs of the head hence there may be seven (stalks) There may even be thrice seven,—one and twenty such indeed is perfection

22 He purifies him with seven (stalks) each time with the text (Vâg S IV 4) May the Lord of thought purify me! The lord of thought doubtless is Pragâpati<sup>3</sup> he thereby means to say, 'May Pragâpati purify me! May the lord of speech purify me! The lord of speech doubtless is Pragâpati<sup>4</sup> he thereby means to say May Pragâpati purify me!' May the divine Savitrî purify me,—for well purified indeed is he whom the divine

<sup>1</sup> See part 1, p 19 note 2

<sup>2</sup> The Taitt S VI, 1, 1 allows the option between (one), 2 3 5 6 7 9 and 21 stalks, while the Ait Br I 3 mentions only the highest number

<sup>3</sup> The Kânva text adds *sa hi ĩttânâm ĩshṭe* 'for he rules over the thoughts

<sup>4</sup> The Kânvas read *ayam vâva vakpatir yo yam pavate tad enam esha punâti* the lord of speech doubtless is that blower (purifier, the wind) hence it is he that purifies him

Savitṛ has purified<sup>1</sup> therefore he says, May the divine Savitṛ purify me!—‘with a flawless cleanser for that blower (the wind) is indeed a flawless cleanser ‘with that one, he means to say with the rays of the sun, for they the rays of the sun, are indeed purifiers,, therefore he says ‘with the rays of the sun

23 O Lord of the pavitra (means of purification)—for he (who is consecrated) is indeed the lord of the pavitra,—‘of thee, purified by the pavitra,—for he is indeed purified by the pavitra,—‘with whatsoever desire I purify myself may I be able to effect it! whereby he says ‘May I reach the end of the sacrifice!'

24. He then makes him pronounce the beginning of the benedictions (Vāg S IV, 5) We approach you, O gods, for desirable goods, at the opening of the sacrifice, we call on you O gods for holy<sup>2</sup> blessings Thereby the officiating priests invoke on him those blessings which are their own

25 He (the sacrificer) then bends his fingers inwards viz the two (little fingers), with the text (Vāg S IV, 6) ‘Hail, from the mind (I take hold of) the sacrifice! —the two (nameless or ring fingers) with Hail from the wide ether! —the two (middle fingers) with ‘Hail, from the sky and earth! —with Hail from the wind, I take hold (of the sacrifice)! he clenches both fists<sup>3</sup> Not visibly

<sup>1</sup> See p 8 note 3

<sup>2</sup> I take *yagñyāsaḥ* as acc pl. fem as does Mahidh Perhaps it ought to be translated for prayers proper at the sacrifice whereby he makes sure that each priest uses his own proper prayers during the sacrifice

<sup>3</sup> For the symbolic meaning of the closing of the hands, see III, 2 1 6 At. Br I, 3 20



indeed is the sacrifice to be taken hold of as is either this staff or the garment,—but invisible indeed are the gods, invisible is the sacrifice

26 Now when he says Hail from the mind (I take hold of) the sacrifice he takes hold of it from the mind,—in saying 'From the wide ether,' he takes hold of it from the ether—in saying 'From heaven and earth' he takes hold of it from those two heaven and earth, on which this entire universe rests—and in saying 'From the wind I take hold of (the sacrifice)—the wind being the sacrifice—he takes hold of the sacrifice directly

27 And when he calls 'Hail! Hail!'—the 'Svâhâ' being the sacrifice—he thereby appropriates the sacrifice. Here now he restrains his speech the sacrifice being speech he thereby appropriates<sup>2</sup> the sacrifice

28 He (the Adhvaryu) then makes him enter the hall. He walks along the back of the Âhavanîya and the front of the Gârhapatya—this is his passage until the Soma pressing. The reason why this is his passage until the Soma pressing is this. The fire is the womb of the sacrifice, and the consecrated is an embryo, and the embryo moves about

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<sup>1</sup> That is svâhâ in each formula. The Samhita has twice svâhâ in the last formula (svâhâ vâtâd ârabhe svâhâ), to which this might refer but neither recension of the Brahmana mentions the final svahâ

<sup>2</sup> Literally, he takes within him (as the speech confined within him through silence)

<sup>3</sup> That is he enters the hall by the front (east) door then walks along the north side of the Âhavanîya and altar and passes between the Gârhapatya and altar to his seat south of the Âhavanîya. The Pratiprasthâtṛ then silently anoints and purifies the Dikshita's wife and leads her into the hall, either by the front or back door

within the womb And since he (the sacrificer) moves about there (between the fires), and now turns round and now back, therefore these embryos move about, and now turn round and now back Hence this is his passage till the Soma pressing

#### FOURTH BRAHMANA

1 All formulas of the consecration are *audgrabhāna* (elevatory) since he who is consecrated elevates himself (*ud grabh*) from this world to the world of the gods He elevates himself by means of these same formulas and therefore they say that all formulas of the consecration are *audgrabhāna* Now they also (specially) designate these intermediate ones as 'audgrabhāna,' because these are libations<sup>1</sup> and a libation is a sacrifice For the muttering of a sacrificial formula is an occult (form of sacrifice), but a libation is a direct (form of) sacrifice hence it is by this same sacrifice that he elevates himself from this world to the world of the gods

2 And again, the three libations which he makes with the dipping spoon (*sruva*) are said to be *adhī tayagus*<sup>2</sup> The fourth libation is made for the sake of completeness, while the fifth which is made with the offering spoon (*sruḥ* viz the *guhū*) is the real *audgrabhāna* libation for he makes it with an

<sup>1</sup> While all the formulas of the *Diksha* are supposed to be of an elevatory (*audgrabhāna*) character the designation *audgrabhānām* (*yagūṁshī* or elevatory formulas) is specially applied to the five libations described in the succeeding paragraphs The *Kāṇva* text reads—*atha yad etāny avāntarām audgrabhānānity akhyâyanta āhutayo hy etā āhutr hy eva yagnaḥ parokṣham iva hi tad yad yagur gapaty etena hi tad yagñenodgrbhāte.*

<sup>2</sup> I e. *yagus* for some 'meditated object.

anushṭubh verse, and the anushṭubh is speech and the sacrifice also is speech

3 By means of the sacrifice the gods obtained that supreme authority which they now wield They spake How may this (world) of ours be unattainable by men! They then sipped the sap of the sacrifice as bees would suck out honey, and having drained the sacrifice and effaced its traces by means of the sacrificial stake, they disappeared and because they effaced (scattered yopaya) therewith, therefore it is called yûpa (stake)

4 Now this was heard by the Rishis They collected the sacrifice, just as this sacrifice is collected (prepared)<sup>1</sup>, for even so does he now collect the sacrifice, when he offers those (audgrabhaya) libations

5 He offers five libations because the sacrifice is commensurate to the year and there are five seasons in the year thus he gains it (the year) in five (divisions), and therefore he makes five libations

6 Now then of the oblation (Vâg S IV 7) To the Purpose, to the Impulse to Agni hail! At the outset he indeed purposes to sacrifice What part of the sacrifice (is contained) in this (first libation), that he now collects and makes his own

7 To Wisdom to Thought to Agni, hail! with wisdom and thought he indeed conceives that he may sacrifice What part of the sacrifice (is contained) in this (second libation) that he now collects and makes his own

8 'To Initiation to Penance to Agni hail! This is merely uttered but no libation is made

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<sup>1</sup> Sam bhṛt on the technical meaning of this verb (to equip, prepare) and the noun sambhara see part I, p 276 note 1

9 'To Sarasvatî to Pûshan to Agni hail'  
Now Sarasvatî is speech and the sacrifice also is speech And Pûshan represents cattle, because Pûshan means prosperity (pushî) and cattle also means prosperity since the sacrifice means cattle What part of the sacrifice (is contained) in this (third libation) that he now collects and makes his own

10 As to this they say, These (three) libations are offered indefinitely, they are unestablished without a god therein is neither Indra, nor Soma, nor Agni

11 To the Purpose, to the Impulse to Agni hail! —not any one (god we obtain) from this<sup>1</sup> But Agni surely is definite Agni is established when he offers in Agni (the fire), surely those (libations) are thereby made definite, are thereby established for this reason he offers at all libations with 'To Agni hail' Moreover these libations are called âdhitayagûmshî

12 To the Purpose to the Impulse, to Agni, hail! he says, for by his own mind he purposes to sacrifice, and from his own mind he impels it (the sacrifice) when he performs it these two deities—the Purpose and the Impulse—are meditated upon (âdhîta) in his mind

13 To Wisdom, to Thought, to Agni hail! he says for with wisdom and thought he indeed conceives that he may sacrifice these two deities—

<sup>1</sup> This last sentence has probably to be taken ironically In the Kâṇva text it seems to form part of the objection raised Sa yat sarveshv agnaye svaheti guhoty anaddheva vâ etâ âhutayo huyante pratushî/hiî iva na hi kasyai kâna devatâyai huyante || âkutyai prayuga iti tan nagnir nendro na somo, medhâyai manasa iti nato nyatarak kânavam eva sarveshv agnir uvâ addi a

Wisdom and Thought—are meditated upon in his mind

14 To Sarasvatī to Pūshan to Agni hail! he says for Sarasvatī is speech and the sacrifice also is speech this deity—Speech—is meditated upon in his mind Pushan on the other hand means cattle, for Pūshan means prosperity (pushā) and cattle means prosperity since the sacrifice means cattle hence cattle are meditated upon in his mind And because these deities are meditated upon (adhīta, in his mind, therefore (these libations) are called adhi tayagûmshī

15 He then offers the fourth libation with the text, Ye divine, vast, all soothing Waters! Heaven and Earth, wide Ether! let us render homage unto Br̥haspati with offering hail! This (libation) truly is nearer to the sacrifice since he praises the waters and water is sacrifice Heaven and Earth! wide Ether!’ he says because he thereby praises the worlds ‘Let us render homage unto Br̥haspati with offering hail! he says, for Br̥haspati is the Brahman and the sacrifice also is the Brahman for this reason also this (libation) is nearer to the sacrifice

16 But the fifth libation which he makes with the offering-spoon (sruṣṭi), doubtless is the veritable sacrifice, for he offers it with an anushṭubh (verse) and the anushṭubh is speech and so is the sacrifice

17 In the first place he pours the butter, which remains in the dhruvâ, into the guhû He then ladles with the sruva three times butter from the melting pot into the guhû with what he takes the third time he fills the sruva<sup>1</sup>

<sup>1</sup> The third time he holds the sruva over the guhû and pours

18 He offers with the text (Vâg S IV 8 Rîg-veda V 50 1) 'May every mortal espouse the friendship of the divine guide' every one prayeth for wealth let him choose glory, that he may prosper, hail!

19 Now this (verse and libation) consists of five parts in respect of deities<sup>1</sup> 'visvo devasya' refers to the Visve Devâh, 'netur to Savitrî 'marto vurita to Mitra, dyumnâṃ vrîṇita to Brîhaspati since Brîhaspati means dyumna (glory), and pu-shyase (for prospering) refers to Pûshan

20 This (libation) then consists of five parts in respect of deities —fivefold is the sacrifice, fivefold the animal victim, and five seasons there are in the year the latter he accordingly gains by this (libation) consisting of five parts in respect of deities

21 He offers this libation with an anushṭubh verse because the anushṭubh is speech and the sacrifice is speech so that he thereby obtains the real sacrifice

22 As to this they say 'Let him offer only this one for whatever object the others are offered that object he gains even by this one' And, indeed, if

ghee from the pot into the sruva so as to fill it after which he pours it from the sruva into the guhû Katy VII 3 18 comm

<sup>1</sup> The Taitt. S (VI 1 2 5) divides the couplet into its four pâdas which it assigns to Savitrî the Fathers the Visve Devâh and Pûshan respectively The various reading visve of the Black Yagur instead of visvaḥ is very remarkable

<sup>2</sup> The author here states, in his own words the reasons (by var) which have led the teachers referred to to maintain that by offering this one oblation one gains all the objects in view The Kâṇva text includes the entire passage regarding the fivefold division of the formula and oblation (pars 19-21) in the argument of those teachers For a detailed description of the pûṇahuti, or full offering

he offers only this one he would offer a full offering and the full means everything hence he gains everything by this (oblation) And by filling the dipping-spoon (sruva) he fills the offering spoon (guhû) and the latter he offers full This however is a mere statement (of others views)<sup>1</sup> but all (five) libations are offered

23 He offers this one with an anushṭubh verse Being an anushṭubh verse it consists of thirty one syllables Now there are ten fingers ten toes ten vital airs, and the thirty first is the body wherein those vital airs are contained for this much constitutes man and the sacrifice is a man the sacrifice is of the same proportion as a man<sup>2</sup> Thus whatever the extent of the sacrifice whatever its measure, to that extent he takes possession of it by means of this (libation) when he offers it with an anushṭubh verse of thirty one syllables

## SECOND ADHYAYA FIRST BRAHMANA

1 South of the Ahavaniya he spreads two black antelope skins on the ground with the neck parts towards the east thereon he consecrates him If there are two (skins), they are an image of these two worlds (heaven and earth) and thus he consecrates him on these two worlds

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see part 1 p 302 note 2 A similar view that the full-offering renders other oblations unnecessary is there given (II 2 1 5)

<sup>1</sup> Saishâ mīmāṃsaiḥ This however is mere speculation Kāṇva recension

<sup>2</sup> See I 2 5 14 with note The sacrifice represents the sacrificer himself and thus he makes sure of his offering up his entire Self and obtaining a new divine Self and a place among the immortals.

2 They are joined (fitted) together along their edge<sup>1</sup>, for these two worlds are also as it were, joined together at their edge. At the hind part they are fastened together through holes thus after uniting (mithunīkṛtya) these two worlds he consecrates him thereon.

3 But if there be only one (skin) then it is an image of these (three) worlds then he consecrates him on these (three) worlds. Those (hairs) which are white are an image of the sky those which are black are (an image) of this (earth),—or if he likes conversely those which are black are an image of the sky and those which are white are (an image) of this (earth). Those which are of a brownish yellow colour<sup>2</sup>, are an image of the atmosphere. Thus he consecrates him on these (three) worlds.

4 And let him in that case, turn in the hind end (of the skin)<sup>3</sup> thus after uniting these worlds with each other he consecrates him thereon.

5 He then squats down behind the two skins, with his face towards the east and with bent (right) knee and while touching them thus<sup>4</sup> at a place

<sup>1</sup> The two skins are fitted together at the inner sides and stretched along the ground by means of wooden pins driven into the ground and passed through holes all round the edge of the skins the hairy sides of the latter remaining outside (above and below). At their hind parts they are tacked together by means of a thong passed through the holes and tied together in a loop.

<sup>2</sup> Yāny eva babhrūṇi vā harīṇi. The Kaṣṭha text reads Yany eva madhye babhrūṇi vā harīṇi vā, those in the centre (or between the black and white) which are either brown or yellow (grey).

<sup>3</sup> According to Katy VII 3 21 it would seem that the two hind feet, or one of them, should be doubled up (at the joint) and sewed under. According to the Sūtras of the Black Yagur on the other hand the right fore-foot is turned under.

<sup>4</sup> According to the Sūtras of the Black Yagur, he is to touch at



where the white and black (hair) join he mutters (Vâg S IV 9) Ye are the images of the *Rik* and *Sâman*, —an image doubtless is what is conformable<sup>1</sup> Ye are conformable to the *riks* and *samans* he thereby means to say

6 I touch you Now, he who is consecrated becomes an embryo and enters into the metres hence he has his hands closed since embryos have their hands closed

7 And when he says I touch you, he means to say I enter into you Do ye guard me up to the goal of this sacrifice<sup>1</sup> whereby he says, Do ye protect me until the completion of this sacrifice<sup>1</sup>

8 He then kneels down with his right knee (on the skin), with the text 'Thou art a refuge afford me refuge' for the skin (*karma*) of the black deer it is indeed among men, but among the gods it is a refuge (*sarma*) therefore he says Thou art a refuge afford me refuge Homage be to thee injure me not! Now he who raises himself upon the sacrifice<sup>1</sup> doubtless raises himself to one that is his better, for the black deer skin is a (means of) sacrifice Hereby now, he propitiates that sacrifice, and thus that sacrifice does not injure him for this reason he says Homage be to thee injure me not!

9 He must indeed sit down first on the hind part (of the skin) Were he, on the other hand to sit down at once in the middle (of the skin), and were

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the same time the white hair with his thumb and the black with his fore finger Sây on Taitt. S I, 2, 2 (vol 1, p 297)

<sup>1</sup> *Sreyâmsam vâ esha upadhrohahî yo manushyah san yagñam upâdhirohahî* Kanva recension

any one there to curse him saying He shall either become demented or fall down headlong<sup>1</sup> then that would indeed come to pass Let him therefore first sit down on the hind part (of the skin)

10 He then girds himself with the zone For once upon a time when the Angiras were consecrated they were seized with weakness for they had prepared no other food but fast-milk They then perceived this (source of) strength (viz the zone) and this (source of) strength they put in (or round) the middle of their body as a (means of attaining) completion and thereby they attained completion And so does he now put that (source of) strength in the middle of his body and thereby attain completion

11 It is made of hemp Hempen it is in order to be soft Now when Pragâpati having become an embryo sprung forth from that sacrifice that which was nearest to him the amnion became hempen threads hence they smell putrid And that which was the outer membrane (and placenta) became the garment of the consecrated Now the amnion lies under the outer membrane, and hence that (zone) is worn under the garment And in like manner as Pragâpati having become an embryo, sprung forth from that sacrifice so does he become an embryo and spring forth from that sacrifice

12 It (the cord) is a triple one because food is threefold, food being cattle (Moreover) the father and mother (are two) and that which is born is a third hence it is a triple (cord)

13 It is intertwined with a shoot of reed (*muṅga*) grass for the sake of chasing away the evil spirits, the reed being a thunderbolt It is plaited after

the manner of a braid of hair For were it to be twisted<sup>1</sup> sunwise (from left to right) as any other cords it would be human and were it twisted contrary to the course of the sun it would be sacred to the Fathers hence it is plaited after the manner of a braid of hair

14 He girds himself with it with the text (Vâg S IV 10) 'Thou art the strength of the Angiras'—for the Angiras perceived this (source of) strength — soft as wool, bestow thou strength on me! there is nothing obscure in this

15 He then tucks up the end of his (nether) garment, with the text, 'Thou art Soma's tuck' For heretofore it was the tuck of him the unconsecrated, but now that he is consecrated it is that of Soma<sup>2</sup> therefore he says 'Thou art Soma's tuck'

16 He then wraps up (his head)<sup>3</sup> For he who is consecrated becomes an embryo, and embryos are enveloped both by the amnion and the outer membrane therefore he covers (his head)

17 He covers himself with the text 'Thou art Vishnu's refuge, the refuge of the sacrificer' He who is consecrated indeed becomes both Vishnu and a sacrificer, for when he is consecrated he is Vishnu, and when he sacrifices, he is the sacrificer therefore he says, 'Thou art Vishnu's refuge the refuge of the sacrificer'

18 Thereupon he ties a black deer's horn to the

<sup>1</sup> Twisted and plaited is here expressed by the same term *srish/a*.

<sup>2</sup> Literally, but now (it being that) of (him) the consecrated (it is that) of Soma

<sup>3</sup> With his upper garment or, according to others with a turban Kâty VII 3, 28 scholl

end (of his garment<sup>1</sup>) Now the gods and the Asuras, both of them sprung from Pragapati entered upon their father Pragâpati's inheritance the gods came in for the Mind and the Asuras for Speech Thereby the gods came in for the sacrifice and Asuras for speech the gods for yonder (heaven) and the Asuras for this (earth)

19 The gods said to Yagña (m the sacrifice) 'That Vâḥ (f speech) is a woman beckon her and she will certainly call thee to her Or it may be he himself thought That Vâḥ is a woman I will beckon her and she will certainly call me to her He accordingly beckoned her She however at first disdained him from the distance and hence a woman, when beckoned by a man, at first disdains him from the distance He said 'She has disdained me from the distance

20 They said 'Do but beckon her, reverend sir and she will certainly call thee to her He beckoned her but she only replied to him, as it were by shaking her head and hence a woman when beckoned by a man only replies to him, as it were by shaking her head He said 'She has only replied to me by shaking her head

21 They said, Do but beckon her reverend sir and she will certainly call thee to her He beckoned her and she called him to her, and hence a woman at last calls the man to her He said, She has indeed called me

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<sup>1</sup> The Mādhyandinas tied the horn to the unwoven end (thrum *darâ*) of the nether garment which was tucked through (par 15) and then allowed to hang down in front The Kâṇvas on the other hand tied it to the hem of the upper garment (*uttarasikê* <sup>1</sup> Kâṇva text) cf Kâty VII 3 29 scholl

22 The gods reflected, That Vāḥ being a woman we must take care lest she should allure him<sup>1</sup> — Say to her 'Come hither to me where I stand' and report to us her having come' She then went up to where he was standing Hence a woman goes to a man who stays in a well trimmed (house) He reported to them her having come, saying She has indeed come.

23 The gods then cut her off from the Asuras and having gained possession of her and enveloped her completely in fire they offered her up as a holocaust, it being an offering of the gods<sup>2</sup> And in that they offered her with an anuṣṭubh verse thereby they made her their own and the Asuras being deprived of speech were undone crying He lavaḥ! he lavaḥ!<sup>3</sup>

<sup>1</sup> Yōshā vā iyaṃ vāg yad enam na yuvitā The St Petersburg Dict. (s v yu) takes it differently That Vāḥ is indeed a woman since she does not wish to draw him towards herself (i.e. since she does not want him to come near her) Sāyana on the other hand explains it elliptically Since she has not joined him (no confidence can be placed in her) The Kāṇva text reads Ta u ha devā bibhayāṃ ākrur yōshā vā iyaṃ ity yad vā enam na yuvitēti Perhaps in our passage also we should read yuvitā (as proposed by Delbrück, Syntact Forschungen III p 79) and translate Verily that Vāḥ is a woman (it is to be feared) that she will [or it is to be hoped that she will not] allure him [viz so that Yagñā also would fall to the share of the Asuras] Dass sie ihn nur nicht an sich fesselt! For similar elliptic constructions with yad and the optative, see paragraphs 26 and 27 and II 2 4, 3 [Dass er mich nur nicht auffrisst!] IV 3 5 3 (Dass uns nur die Rakshas nichts zu Leide thun!), IV, 6 9, 1 One would expect an iti here

<sup>2</sup> And therefore requiring no priests portion &c to be taken from it

<sup>3</sup> According to Sāyana He 'lavo stands for He rayo (i.e. ho the spiteful (enemies))! which the Asuras were unable to pronounce correctly The Kāṇva text, however reads te hāttavāḥo surā hailo haila ity etāṃ ha vāḥāṃ vadantaḥ parababhūvuḥ, (i.e. He

24 Such was the unintelligible speech which they then uttered —and he (who speaks thus) is a *Mlekhā* (barbarian) Hence let no *Brāhman* speak barbarous language since such is the speech of the *Asuras* Thus alone he deprives his spiteful enemies of speech and whosoever knows this, his enemies being deprived of speech are undone

25 That *Yagñā* (sacrifice) lusted after *Vâk* (speech<sup>1</sup>) thinking, May I pair with her! He united with her

26 *Indra* then thought within himself Surely a great monster will spring from this union of *Yagñā* and *Vâk* [I must take care] lest it should get the better of me *Indra* himself then became an embryo and entered into that union

27 Now when he was born after a year's time, he thought within himself, Verily of great vigour is this womb which has contained me [I must take care] that no great monster shall be born from it after me, lest it should get the better of me!

28 Having seized and pressed it tightly, he tore it off and put it on the head of *Yagñā* (sacrifice<sup>2</sup>) — for the black (antelope) is the sacrifice the black deer skin is the same as that sacrifice and the black deer's horn is the same as that womb And because it was by pressing it tightly together that *Indra* tore out (the womb) therefore it (the horn) is bound tightly (to the end of the garment) and as *Indra*,

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ilā ho speech ) A third version of this passage seems to be referred to in the *Mahābhāshya* (*Kielh*) p 2

<sup>1</sup> Compare the corresponding legend about *Yagñā* and *Dakṣiṇā* (priests fee) *Taitt S VI* 1 3, 6

<sup>2</sup> *Yagnasya śirshan* one would expect *kr̥ishna(sāra)sya śirshan* The *Taitt S* reads 'tām mṛigeshu ny adadhāt

having become an embryo sprang from that union so is he (the sacrificer) after becoming an embryo born from that union (of the skin and the horn)

29 He ties it (to the end of the garment) with the open part upwards, for it is in this way that the womb bears the embryo He then touches with it his forehead close over the right eyebrow, with the text 'Thou art Indra's womb —for it is indeed Indra's womb since in entering it he enters thereby' and in being born he is born therefrom therefore he says, 'Thou art Indra's womb'

30 Thereupon he draws (with the horn) the (easterly) line with the text, 'Make the crops full eared' Thereby he produces the sacrifice, for when there is a good year then there is abundant (material) for sacrifice but when there is a bad year, then there is not even enough for himself hence he thereby produces the sacrifice

31 And let not the consecrated henceforth scratch himself either with a chip of wood or with his nail. For he who is consecrated becomes an embryo, and were any one to scratch an embryo either with a chip of wood or his nail, thereby expelling it, it would die<sup>2</sup> Thereafter the consecrated would be liable to be affected with the itch, and—offspring (retas) coming after the consecrated—that offspring would then also be liable to be born with the itch Now his

<sup>1</sup> In the Kāṇva text 'ataḥ (therewith) refers to the head of the sacrificer —sa yaḥ āhīrasta upaspr̥śaty ato vā enām etad agre praviṣan pravīśaty ato vā agre gāyamāno gāyate tasmaḥ āhīrasta upaspr̥śati

<sup>2</sup> Apāśyan m̐tyet = apagaḥkṣan m̐r̥tīm prāpnuyāt, Sāy —? apāśyet he would force it out and it would die The Kāṇva text has merely 'ayam m̐r̥tyet (l).

own womb<sup>1</sup> does not injure its offspring, and that black deer's horn being indeed his own womb that (horn) does not injure him and therefore the consecrated should scratch himself with the black deer's horn and with nothing but the black deer's horn

32 He (the Adhvaryu) then hands to him a staff for driving away the evil spirits,—the staff being a thunderbolt

33 It is of Udumbara wood (*Ficus Glomerata*) for him to obtain food and strength,—the Udumbara means food and strength therefore it is of Udumbara wood

34 It reaches up to his mouth—for so far extends his strength as great as his strength is so great it (the staff) is when it reaches up to his mouth

35 He makes it stand upright with the text, Stand up O tree, erect guard me from injury on to the goal of this sacrifice! whereby he means to say Standing erect, protect me till the completion of this sacrifice!

36 It is only now that some bend the fingers inward<sup>2</sup> and restrain their speech, because they argue only from now will he not have to mutter anything But let him not do so for in like manner as if one were to try to overtake some one who runs away, but could not overtake him so does he not overtake the sacrifice Let him therefore turn in his fingers and restrain his speech on that (former) occasion

37 And when the consecrated (after restraining his speech) utters either a *rik* or a *sâman*, or a *yagus*<sup>3</sup>,

<sup>1</sup> That is, the womb from which he (the sacrificer) is born

<sup>2</sup> II 1, 3, 25

<sup>3</sup> VIZ. in muttering the formulas mentioned above III, 2, 1, 5 seq



he thereby takes a firmer and firmer hold of the sacrifice let him therefore turn in his fingers and restrain his speech on that (former) occasion

38 And when he restrains his speech—speech being sacrifice—he thereby appropriates the sacrifice to himself<sup>1</sup> But when, from speech restrained he utters any sound (foreign to the sacrifice) then that sacrifice being set free, flies away In that case then, let him mutter either a *rik* or a *yagus* addressed to Vishnu for Vishnu is the sacrifice thereby he again gets hold of the sacrifice, and this is the atonement for that (transgression)

39 Thereupon some one<sup>2</sup> calls out, Consecrated is this Brâhman consecrated is this Brâhman him being thus announced he thereby announces to the gods Of great vigour is this one who has obtained the sacrifice he has become one of yours protect him! this is what he means to say Thrice he says it for threefold is the sacrifice

40 And as to his saying 'Brahman uncertain, as it were is his origin heretofore<sup>3</sup> for the Rakshas they say, pursue women here on earth and so the Rakshas implant their seed therein. But he, forsooth, is truly born who is born of the Brahman (neut.), of the sacrifice wherefore let him address even a Raganya or a Vaisya, as Brâhman since he who is born of the sacrifice is born of the Brahman (and hence a Brâhmaṇa) Wherefore they say Let no one slay a sacrificer of Soma for by (slaying) a Soma sacrificer he becomes guilty of a heinous sin<sup>4</sup>!

<sup>1</sup> Or puts it in himself encloses it within himself

<sup>2</sup> That is some one other than the Adhvaryu viz the Pratiprasthâtr or some other person, Katy VII 4 11 scholl

<sup>3</sup> That is, inasmuch as he may be of Rakshas origin.

<sup>4</sup> Viz of the crime of Brâhmanicide (brahmahatya)

## SECOND BRÂHMANA

1 He maintains silence, and silently he remains seated till sunset The reason why he maintains silence is this

2 By means of the sacrifice the gods gained that supreme authority which they now wield They spake How can this (world) of ours be made unattainable to men? They sipped the sap of the sacrifice, even as bees would suck out honey, and having drained the sacrifice and scattered it by means of the sacrificial post they disappeared and because they scattered (yopaya, viz the sacrifice) therewith therefore it is called yûpa (post)<sup>1</sup>

3 Now this was heard by the Rishis They collected the sacrifice As that sacrifice was collected (prepared)<sup>2</sup>, so does he who is consecrated collect the sacrifice (by keeping his speech within him)—for the sacrifice is speech

<sup>1</sup> Professor Whitney (American Journal of Philology, III p 402) proposes to take yopaya here in the sense of to set up an obstacle to block or bar the way He remarks How the setting up of a post should operate to efface traces cannot easily be made to appear I am not aware that any one has supposed that it was by the 'setting up' of the post that the traces of the sacrifice were obliterated From what follows— They collected the sacrifice—it seems to me pretty clear that our author at any rate connects yopaya with the root yu, to mix stir about, and hence to efface the traces by mixing with the ground, or by scattering about This causative was evidently no longer a living form but resorted to for etymological purposes

<sup>2</sup> Or perhaps They collected the sacrifice in the same way as this (present) sacrifice has been collected. See however the corresponding passage III 2 2, 29, 4, 3, 16 The Kâṇva text is clearer Tam yathâ yatharshayo yagñam samabharams tathâyam yagñah sambhṛito yatho vai tad rishayo yagñam samabharann evam n vâ esha etad yagñam sambharati yo dikshate.

4 When the sun has set, he breaks silence Now Pragâpati is the year, since the sacrifice is Pragâpati and the year is day and night, since these two revolving produce it. He has been consecrated during the day, and he has gained the night as great as the sacrifice is, as great as is its extent, to that extent has he gained it before he breaks silence

5 Some, however make him break his silence on seeing the (first) star<sup>1</sup> arguing that then the sun has actually set. But let him not do so for what would become of them if it were cloudy? Let him therefore break silence as soon as he thinks the sun has set.

6 Now some make him break silence by the formula, 'Earth! ether! sky!' arguing that thereby they strengthen the sacrifice they heal the sacrifice But let him not do so, for he who breaks silence with that (formula) does not strengthen the sacrifice, does not heal the sacrifice

7 Let him rather break silence with this one (Vâg S IV 11), Prepare ye the fast-food! prepare ye the fast-food! [prepare ye the fast-food!] Agni is the Brahman, Agni is the sacrifice the tree is meet for the sacrifice. For this indeed is his sacrifice this is his havis offering at this (rite of consecration) even as the Agnihotra was heretofore<sup>2</sup> In thus preparing the (Soma) sacrifice by means of the sacrifice, he establishes the sacrifice

<sup>1</sup> After pointing out (some) stars [nakshatrâṁ darśayitvâ], Kāṇva recension Cf Taitt. S VI 1 4 4 when the stars have risen he breaks silence with Prepare the fast food!"

<sup>2</sup> That is to say the eating of the fast food c g chiefly of milk, takes, as it were the place of the Agnihotra, or evening and

in the sacrifice, and carries on the sacrifice by means of the sacrifice for (the partaking of) that fast food is indeed carried on by him till the pressing of the Soma. Thrice he pronounces (the first words<sup>1</sup>) for threefold is the sacrifice

8 Moreover, he breaks silence, after turning round towards the fire. He, on the other hand who breaks silence with any other (formula) but this<sup>2</sup>, does not strengthen the sacrifice, does not heal the sacrifice. In pronouncing the first (part of the formula)<sup>3</sup> he utters the truth of speech<sup>4</sup>

9 Agni is the Brahman (neut.), he says for Agni is indeed the Brahman (sacerdotium),—‘Agni is the sacrifice for Agni is indeed the sacrifice — ‘the tree is meet for the sacrifice,’ for trees<sup>5</sup> are indeed meet for the sacrifice since men could not sacrifice, if there were no trees therefore he says, ‘the tree is meet for the sacrifice

10 Thereupon they cook the fast-food for him. For he who is consecrated draws nigh to the gods and becomes one of the deities. But the sacrificial food of the gods must be cooked and not uncooked hence they cook it, and he partakes of that fast milk

<sup>1</sup> Viz the injunction. Prepare ye the fast food! which is indeed read thrice in the Kâṇva text, where the arrangement of these paragraphs is much clearer

<sup>2</sup> Thus Sây ato nyena bhûr bhuvaḥ suvar ityanena (MS I O 657). Dr Lindner makes ataḥ refer to Agni. The Kâṇva text begins the passage, corresponding to paragraphs 7 and 8. So gnum ikshamâno visrigate vratam kṛnuta (thrice) etad vâ etasya havir esha yagñô yad vratam

<sup>3</sup> That is the words Agni is the Brahman

<sup>4</sup> Viz because ‘the Brahman (neut.) is the truth (or essence, satyam)’ Sây

<sup>5</sup> Viz. trees from which sacrificial implements, fire-wood, the sacrificial stake, &c., are obtained.

(vrata) and does not offer it in the fire The reason why he eats the fast food and does not offer it in the fire is this

11 By means of the sacrifice the gods gained that supreme authority which they now wield They spake How can this (world) of ours be made unattainable to men? They sipped the sap of the sacrifice, even as bees would suck out honey, and having drained the sacrifice and scattered it by means of the sacrificial post they disappeared And because they scattered (yopaya) therewith therefore it is called yûpa (post)

12 Now this was heard by the Rishis They collected the sacrifice. As that sacrifice was collected so does he who is consecrated now become the sacrifice, for it is he that carries it on, that produces it And whatever (sap) of the sacrifice was sucked out and drained that he now restores again by sipping the fast milk and not offering it in the fire, for, assuredly, were he to offer it in the fire, he would not replenish (the sacrifice) But let him nevertheless think (that he does so) sacrificing and not the reverse

13 For verily, these vital airs are born of the mind, endowed with *mund*<sup>1</sup>, of intelligent power<sup>2</sup> Agni is speech Mitra and Varuna are the outbreathing and the inbreathing Âditya (the sun) is the eye, and the All-gods are the ear—it is unto these deities that offering is thereby made by him

14 Now, some add both rice and barley to the first (day's) fast milk, arguing —“ By means of these two substances (rasa) we restore what part of the sacrifice was sucked out and drained, and should

<sup>1</sup> Manoyug (?), 'mind yoked,' i.e. having thoughts for their team.

<sup>2</sup> Cf. paragraph 18

the vrata cow yield no milk he may prepare his fast-food of whichever of these (cereals) he pleases and thus both the rice and the barley are 'taken hold of' by him. But let him not do this, for he who adds both rice and barley (to the milk) neither replenishes the sacrifice nor heals it. Let him therefore add only the one or the other (cereal). Both the rice and barley doubtless form his (havis) material for offering (at the New and Full moon Sacrifice) and when they do so become his material for offering then they are also taken hold of<sup>1</sup> by him. Should the vrata cow yield no milk let him prepare the fast-food of whichever of them he pleases.

15 Some again add to the first (day's) fast food (vrata) all manner of vegetables and fragrant (seasoning) arguing — 'If disease were to befall him, he might cure it by whatever thereof he pleases as if he cured it by the fast milk<sup>2</sup>. But let him not

<sup>1</sup> Anvârabdha has here the usual sacrificial meaning of 'taken hold of (from behind)' with perhaps something of that of 'taken (as medicine=emnehmen)'. Thus at the invocation of the Iḍâ the sacrificer has to touch (anv-arabh) the Iḍâ from behind thereby keeping up his connection and identifying himself with the sacrifice. Cf. part I p. 228 note 1 and III 2.4.15. Hence the author making use of the term suggested by those he criticises argues that as both kinds of material have already been used and therefore touched (anvârabdha) by him at the New and Full moon Sacrifice (Sâyama) they have therefore been taken possession of by him. It is possible though scarcely likely that the verb may have reference here to the anvârambhañiyâ ishṭi — or preliminary ceremony of the first performance of the New and Full moon Sacrifice — with which the present use of these cereals would in that case be identified as that of the vrata milk was with the Agnihotra (cf. paragraph 7 above). The Kâṇva text has the verb ârabh instead, yatha havisharabdhena bhishagyeḍ ity evaṁ etat.

<sup>2</sup> That is to say though the restoration might be due to the medicinal properties of some of those ingredients it could be ascribed to the milk.

do this lest he should do what is inauspicious to the sacrifice, for those people do at the sacrifice what is a human act and inauspicious to the sacrifice assuredly is that which is human. If any disease were to befall him who is consecrated, let him cure it wherewith he pleases for completion is proper<sup>1</sup>

16 He (the Adhvaryu) hands the fast food to him after letting the ordinary (meal) time pass—viz the evening milk in the latter part of the night, and the morning milk in the afternoon,—for the sake of distinction he thereby distinguishes the divine from the human

17 And when he is about to hand the fast food to him he makes him touch water<sup>2</sup>, with the text, 'For protection we direct our thoughts to divine devotion, the source of supreme mercy<sup>3</sup> the bestower of glory and the bearer of sacrifices<sup>4</sup> may it prosper our ways, according to our desire! Heretofore, indeed, it was for a human meal that he cleansed himself but now it is for the sake of divine devotion therefore he says, 'For the sake of assistance we turn our thoughts to divine devotion, the source of supreme mercy the bestower of glory the bearer of sacrifices may it

<sup>1</sup> Sayana takes this to mean, that as above all the consummation of the sacrifice is desirable one should in case of disease cure it by any of those drugs without their being taken (anvarabdha) sacrificially or as part of the sacrificial performance

<sup>2</sup> According to the Kāṇva text the sacrificer first washes himself (nenikṭe) and then sips water (āśāmati) and having drunk the fast milk he touches water (apa upaspr̥ṣati)

<sup>3</sup> Or perhaps, we meditate on the divine intelligence, the most merciful.

<sup>4</sup> Yagñavâhasam (bringing or bearing worship) thus also Taitt S I 2 2 The Kāṇva text reads viśvadhâyasam all nourishing all-sustaining

prosper our ways, according to our desire! Whenever being about to take the fast-food he touches water, let him touch it with this same (formula)

18 Thereupon he drinks the fast food with the text 'May the gods favour us they who are born of the mind, and endowed with mind<sup>1</sup>, and of intelligent power<sup>1</sup> may they protect us! Hail to them!' Thus that (fast-food) comes to be for him (by means of the Svâha) as an oblation consecrated by the Vashat

19 Having drank the fast food, he touches his navel<sup>2</sup>, with the text (Vâg S IV, 12), Ye waters that have been drank may ye become palatable and auspicious within us! may they prove agreeable to us freeing us from disease and weakness and sin,—they the divine, the immortal the holy! Now he who is consecrated draws nigh to the gods and becomes one of the deities, but the sacrificial food of the gods is not increased (with other material) hence, if in handing the fast food (to the consecrated) he increases it (with other milk), he commits a fault and breaks the fast This (formula) however, is the atonement for that (transgression) and thus that fault is not committed by him, and he does not break the fast (or vow) therefore he says, 'Ye waters ! Whenever after drinking the fast food he touches his navel let him touch it with this (formula) for who

<sup>1</sup> See p 39 note 2 The Kânva text here again identifies the divinities referred to in the text with the vital airs

<sup>2</sup> Having eaten and touched water he strokes his belly (udaram abhimsrîṣate) Kânva The Kânva text renders the meaning quite clear Uta vai tîvram vratam bhavati tat kshudrataram asad iti vopotsîṣṭaty, alpam yâ bhavati tad bhûyaskâmyopotsîṣṭati.



knows whether (or not) he who hands the fast food (to the consecrated) increases it (with other milk)<sup>1</sup>

20 When he intends to pass urine, he takes up a clod of earth or some other object by means of the deer's horn with the text (Vâg S IV, 13) 'This (O Earth) is thy covering meet for worship For this earth truly is divine, and serves as a place for the worship of the gods it must not be defiled by him who is consecrated. Having lifted up this its sacrificially pure covering<sup>2</sup> he now relieves himself on its impure body, with the formula, 'I discharge not offspring, but waters'—for so indeed he does<sup>3</sup>, delivering from trouble and consecrated by Svâhâ, —for they do indeed deliver from trouble what is pressed together inside therefore he says 'delivering from trouble, — consecrated by Svâhâ, enter ye the earth' whereby he means to say, 'Having become offerings do ye enter the earth appeased!

21 Thereupon he throws the clod of earth down again, with the text 'Unite with the earth' for truly this earth is divine and serves as a place for the worship of the gods it must not be defiled by him who is consecrated Having lifted up this its

<sup>1</sup> No other fresh milk is to be added to that obtained by one milking of the vrata-dughâ (fast-milk) cow (Kâty VII 4 29) but the preceding formula is to be muttered in order to obviate any evil consequences arising from a possible secret breach of this rule on the part of him who hands the milk to the sacrificer Dr Lindner takes upotsik in the sense of to spill but I find no authority thus rendering which neither the prep upa, nor abhi (in the equivalent abhyutsik) would seem to admit of.

<sup>2</sup> See p 10 note 4

<sup>3</sup> 'Ubhayam vâ ata ety âpar ka retas ka, sa etad apa eva ~~na~~ na pragâm

sacrificially pure covering he has relieved himself on its impure body and now restores to it this its pure covering therefore he says 'Unite with the earth!'

22 He then gives himself up to Agni (the fire) for protection and lies down to sleep For he who is consecrated draws nigh to the gods and becomes one of the deities, but the gods do not sleep while to him sleeplessness is not vouchsafed, and Agni being Lord of vows to the gods, it is to him that he now commits himself and lies down to sleep, with the text (Vâg S IV, 14) 'O Agni, be thou a good waker may we thoroughly refresh ourselves' whereby he says O Agni, wake thou we are going to sleep! — Guard us unremittingly! whereby he means to say, protect us heedfully! — Make us awake again! whereby he means to say Order so that having rested here we may awake safely

23 And when he has slept and does not wish to fall asleep again (the Adhvaryu) makes him mutter the text (Vâg S IV, 15) 'Thought and life have come back to me, breath and soul have come back to me, eye and ear have come back to me' for all these depart from him when he sleeps, the breath alone does not, and after he has slept he again unites with them therefore he says, Thought and life have come back to me — May Agni Vaisvânara, the unassailable preserver of lives, preserve us from mishap and shame! whereby he means to say 'May Agni save us from whatever mistake (may be committed) on this occasion either by sleep or otherwise this is why he says, 'May Agni Vaisvânara, the unassailable preserver of lives preserve us from mishap and shame!'

24 For, when he who is consecrated utters any-

thing that is foreign to the vow, or when he becomes angry, he commits a fault and breaks his vow, since suppression of anger behoves him who is consecrated. Now, Agni is the Lord of vows among the gods,—it is to him therefore that he resorts (Vâg S IV, 16, Rîg veda VIII 11, 7) 'Thou O Agni, art the divine guardian of vows among men to whom praise is due at the sacrifices. This, then, is his atonement for that (transgression) and thus that fault is not committed by him and he does not break his vow therefore he says, 'Thou O Agni, art the divine guardian of vows among men, to whom praise is due at the sacrifices

25 And whatever (gift) people offer to him<sup>1</sup>, thereon he (the Adhvaryu) makes him pronounce the text 'Bestow this much O Soma bring more!' for Soma indeed it is that appropriates for the consecrated whatever people offer to him when he says, 'Bestow this much O Soma he means to say, 'Bestow this much on us, O Soma and by 'Bring more,' he means to say, 'Fetch more for us! — The divine Savitṛ, the bestower of wealth hath bestowed wealth on us' whereby that (gift) comes to be impelled by Savitṛ with a view to (further) gifts

26 Before sunset he (the Adhvaryu) says, 'Consecrated, restrain thy speech!' and after sunset he releases speech. Before sunrise he says, 'Consecrated, restrain thy speech!' and after sunrise he releases

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<sup>1</sup> 'And if they were to bring him either a garment or a cow let him address it with the text — Kāṇva text. According to some authorities the Dikshita is to go about for twelve days begging his means of subsistence and whatever he obtains he is to touch and consecrate by the above text. Kāty VII, 5, 3, comm

his speech,—for the sake of continuity with the night he continues the day, and with the day the night

27 Let not the sun set on him while abiding elsewhere (than the hall), nor let the sun rise on him while asleep For were the sun to set on him while abiding elsewhere he (the sun) would cut him off from the night and were the sun to rise on him while asleep, he would cut him off from the day there is no atonement for this hence it must by all means be avoided. Prior to the purificatory bath he should not enter water nor should it rain upon him, for it is improper that he should enter water or that it should rain upon him before the purificatory bath Moreover he speaks his speech falteringly and not effusively after the manner of ordinary speech<sup>1</sup> The reason why he speaks his speech falteringly and not after the manner of ordinary speech is this

28 By means of the sacrifice the gods gained that supreme authority which they now wield They spake, 'How can this (world) of ours be made unattainable to men?' They sipped the sap of the sacrifice even as bees would suck out honey, and having drained the sacrifice and scattered it by means of the sacrificial post they disappeared And because they scattered (yopaya) therewith, therefore it is called yûpa (post)

29 Now this was heard by the Rishis They collected the sacrifice, and as that sacrifice was collected, so does he who is consecrated now collect the sacrifice (by keeping back his speech),—for the sacrifice is speech And whatever part of the sacrifice

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<sup>1</sup> Literally, Falteringly (i.e. hesitatingly cautiously) he speaks speech, not human effusive (speech)

was then sucked out and drained that he now restores again by speaking his speech falteringly and not effusively after the manner of ordinary speech. For were he to speak effusively after the manner of ordinary speech he would not restore (the sap of the sacrifice) therefore he speaks his speech falteringly and not effusively after the manner of ordinary speech.

30 He verily anoints himself,—it is for speech that he anoints himself<sup>1</sup>, since he anoints himself for the sacrifice and the sacrifice is speech. Dhikshita (the anointed) doubtless is the same as dikshita (the consecrated)

## THE PRAYANĪYESHṬI, OR OPENING SACRIFICE

### THIRD BRAHMAṆA.

1 He prepares the Prâyanīya rice-pap for Aditi. Now while the gods were spreading (performing) the sacrifice on this (earth) they excluded her (the earth) from the sacrifice. She thought, How is it that in spreading the sacrifice on me they should exclude me from the sacrifice? and confounded their sacrifice they knew not that sacrifice.

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<sup>1</sup> Dhikshate, apparently the desiderative of dīh (Weber in St. Petersburg Dict s v) Cf III, 1 3 7 seq. The construction (especially the first hi) is rather peculiar. This paragraph apparently is to supply further proof why he should be cautious in his speech and the words sa vai dhikshate have to be taken parenthetically.

He speaks his speech cautiously for (anointing himself as he does) he anoints himself for speech, &c. The Kāṇva text offers less difficulty. Atha yad dhikshito nāma vāke vā esha etad dhikshate yagnīāya hi dhikshate yagnīo hi vak, tasmād dhikshito nāma dhikshito ha vai nāmataḍ yad dikshita ity āhuḥ. Sāyana's comment (MS) is not very satisfactory. Vākam yagnasādhanaṭvena praramsati, sa vai dhikshita iti prasangād dhikshitarabdam nirvakti dhikshito ha vā iti yasmād dikshita iti nama tādrīṣī dikshā vāk sādhyeti vāk srutāḥ.

2 They said, 'How comes it that our sacrifice was confounded when we spread it on this (earth)? how is it that we know it not?'

3 They said, In spreading the sacrifice on her, we have excluded her from the sacrifice it is she that has confounded our sacrifice,—let us have recourse to her!

4 They said, 'When we were spreading the sacrifice on thee, how was it that it became confounded, that we know it not?'

5 She said While spreading the sacrifice on me, ye have excluded me from the sacrifice that was why I have confounded your sacrifice Set ye aside a share for me, then ye shall see the sacrifice then ye shall know it!

6 'So be it! said the gods Thine forsooth, shall be the opening (*prāyaṇīya*<sup>1</sup>), and thine the concluding (*udayaṇīya*) oblation! This is why both the *Prāyaṇīya* and the *Udayaṇīya* (*pap*) belong

<sup>1</sup> At IV 5 1, 2 the name *prāyaṇīya* is derived from *pra* 1 to go forth because by means of this offering they as it were go forth to buy the Soma. Similarly *udayaṇīya* is explained as the offering he performs after coming out (*ud* 1) from the bath In Ait Br I 7 on the other hand the name *prāyaṇīya* is explained as that by means of which sacrificers go forward (*pra* 1) to the heavenly world In the Soma sacrifice the *Prāyaṇīyā* and *Udayaṇīyā* may be said to correspond to the Fore offerings and After-offerings (*prayāga* and *anuyāga*) of the New and Full moon Sacrifice, though of course, the Fore- and After-offerings form part of the *prāyaṇīyā* and *udayaṇīyā* as *ishās* But they are peculiar in this respect, that offering is made at both to the very same deities, and that the invitational prayers (*anuvakyā*) of the *prāyaṇīyeshā* form the offering prayers (*yāgya*) of the *udayaṇīyeshā* and vice versā For these formulas, see *Ārval Srautas* IV 3 Haug Ait Br Transl. p 16 The offering formula of the oblation to Aditi at the *Prāyaṇīyā* (and invitational formula at the *Udayaṇīyā*), strange to say is not a Rik verse, but one from the Atharvan (VII 6, 2)

to Aditi for Aditi truly is this (earth) Thereupon they saw and spread the sacrifice

7 Hence, when he prepares the Prāyaṇīya rice pap for Aditi he does so for the purpose of his seeing the sacrifice After seeing the sacrifice I shall buy (the Soma) and spread that (sacrifice), thus thinking he prepares the Prāyaṇīya pap for Aditi The sacrificial food had been prepared but offering had not yet been made to the deity (Aditi) —

8 When Pathyâ Svasti<sup>1</sup> appeared to them They offered to her for Pathyâ Svasti (the wishing of 'a happy journey') is speech, and the sacrifice also is speech Thereby they perceived the sacrifice and spread it

9 Thereupon Agni appeared to them they offered to him whereby they perceived that part of the sacrifice which was of Agni's nature Now of Agni's nature is what is dry in the sacrifice that they thereby perceived and spread

10 Then Soma appeared to them they offered to him, whereby they perceived that part of the sacrifice which was of Soma's nature Now of Soma's nature is what is moist in the sacrifice that they thereby perceived and spread

11 Then Savitrī appeared to them they offered to him Now Savitrī represents cattle and the sacrifice also means cattle hence they thereby perceived and spread the sacrifice Thereupon they offered to the deity (Aditi), for whom the sacrificial food had been prepared.

12 It is to these same five deities then that he offers For that sacrifice, when thrown into dis-

<sup>1</sup> I e welfare on the road, or a happy journey a genius of well being and prosperity

order was in five parts and by means of those five deities they recognised it

13 The seasons became confounded, the five by means of those same five deities they recognised them

14 The regions became confounded the five by means of those same five deities they recognised them

15 Through Pathyâ Svastî they recognised the northern (upper) region wherefore speech sounds higher here<sup>1</sup> among the Kuru Pañkâlas for she (Pathyâ Svastî) is in reality speech, and through her they recognised the northern region and to her belongs the northern region

16 Through Agnî they recognised the eastern region wherefore they take out Agnî from behind towards the east<sup>2</sup>, and render homage to him, for through him they recognised the eastern region, and to him belongs the eastern region

17 Through Soma they recognised the southern region hence after the Soma has been bought, they drive it round on the south side and hence they say that Soma is sacred to the Fathers for through him they recognised the southern region, and to him belongs the southern region

18 Through Savitrî they recognised the western region for Savitrî is yonder burning (sun) wherefore he goes towards the west for through him they recognised the western region, and to him belongs the western region

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<sup>1</sup> Atra ? there In the St Petersburg Dict. *uttarahî* is here taken in the sense of in the north instead of higher See also part 1, pref p xlii note 1, Weber, *Ind Stud.* I p 191

<sup>2</sup> That is from the Gârhapatya to the Âhavanîya fire-place



19 Through Aditi they recognised the upper region for Aditi is this (earth) wherefore the plants and trees grow upwards on her, for through her they recognised the upper region, and to her belongs the upper region

20 The hospitable reception<sup>1</sup> (of King Soma) verily is the head of the sacrifice and the opening and closing oblations are its arms But the arms are on both sides of the head, and hence those two oblations the Prâyanîya and Udayanîya are made on both sides of (before and after) the reception

21 Now they say that whatever is done at the Prâyanîya should be done at the Udayanîya<sup>2</sup>, and the barhis (grass-covering of the altar), which is used at the Prâyanîya is also used at the Udayanîya he lays it aside after removing it (from the altar) The pot (in which the rice-pap was cooked) he puts aside with the parched remains of dough and (so he does) the pot ladle after wiping it And the priests who officiate during the Prâyanîya officiate also at the Udayanîya And because of this identical performance at the sacrifice the two arms are alike and of the same shape

22 But let him not do it in this way Let him rather<sup>3</sup> (at the proper time) throw both the barhis and the pot ladle after (the prastara, into the fire<sup>4</sup>), and let him put the pot aside after rinsing it The priests who officiate during the Prâyanîya officiate also at the Udayanîya, but should they (in the

<sup>1</sup> See III, 4 1

<sup>2</sup> See p 48, note 1 For the Udayanîya, see IV 5 1

<sup>3</sup> Or perhaps 'let him, if he chooses (kamam)', see Kâtly VII 5 16-19 cf also note on III 2, 4 14

<sup>4</sup> See I 8 3 19, 9, 2, 29

mean time) have departed this life others may officiate instead. It is because he offers to the same deities and the same oblations, that the two arms are alike and of the same shape.

23 To five deities he offers at the Prâyanîya and to five at the Udayanîya hence there are five fingers here and five there. This (Prâyanîya offering) ends with the Samyu. They perform no Patnîsamyâgas<sup>1</sup>. For the arms are on the fore part of the body and the fore part of the sacrifice he perfects by this (opening ceremony). This is why it ends with the Samyu, and why no Patnîsamyâgas are performed.

## HIRANYAVATÎ ÂHUTI OR OFFERING WITH GOLD AND HOMAGE TO THE SOMA-COW

### FOURTH BRÂHMANA.

1 Now Soma was in the sky, and the gods were here on earth. The gods desired—'Would that Soma came to us we might sacrifice with him, when come.' They created those two illusions, Suparnî and Kadrû. In the chapter on the hearths (dhîshnya<sup>2</sup>) it is set forth how that affair of Suparnî and Kadrû came to pass.

2 Gâyatrî flew up to Soma for them. While she was carrying him off, the Gandharva Vîsvâvasu stole him from her. The gods were aware of this,—'Soma has indeed been removed from yonder (sky) but he comes not to us, for the Gandharvas have stolen him.'

<sup>1</sup> For the Samyuvâka see I, 9 1 24, for the Patnîsamyâgas, I 9 2 1 seq.

<sup>2</sup> See III 6 2, 2 seq.

3 They said 'The Gandharvas are fond of women let us send Vâḷ (speech) to them and she will return to us together with Soma' They sent Vâḷ to them, and she returned to them together with Soma.

4 The Gandharvas came after her and said 'Soma (shall be) yours, and Vâḷ ours<sup>1</sup>! 'So be it! said the gods, 'but if she would rather come hither, do not ye carry her off by force let us woo her!' They accordingly wooed her

5 The Gandharvas recited the Vedas to her saying 'See how we know it, see how we know it<sup>2</sup>!

6 The gods then created the lute and sat playing and singing, saying, 'Thus we will sing to thee thus we will amuse thee!' She turned to the gods, but, in truth, she turned to them vainly, since she turned away from those engaged in praising and praying, to dance and song Wherefore even to this day women are given to vain things for it was on this wise that Vâḷ turned thereto and other women do as she did And hence it is to him who dances and sings that they most readily take a fancy<sup>3</sup>

7 Both Soma and Vâḷ were thus with the gods Now, when he buys Soma he does so in order that he may sacrifice with him, when obtained for his (own) obtainment (of heavenly bliss<sup>4</sup>), for he who

<sup>1</sup> Yours (shall be) Soma and ours Vâḷ, wherewith you bought (Soma) from us Kâṇva text

<sup>2</sup> The G proclaimed the sacrifice and Veda to her saying 'Thus we know the sacrifice, thus we know (the Veda) mighty are we Kâṇva text.

<sup>3</sup> And hence it is to him who is given to vain things who dances and sings that women are most attached Kâṇva text.

<sup>4</sup> Literally that he may sacrifice with the arrived (guest) for his own arrival (? in the world of the gods)

sacrifices with Soma that has not been bought sacrifices with Soma that has not been (properly) obtained<sup>1</sup>

8 In the first place he pours the butter which remains in the *dhruvâ* spoon, in four parts into the *guhû* and having tied a piece of gold with a blade of the altar-grass<sup>2</sup>, and laid it down (in the *guhû*) he offers (the butter) thinking, 'I will offer with pure milk for milk and gold are of the same origin since both have sprung from Agni's seed'<sup>3</sup>

9 He lays down the piece of gold, with the text (*Vag S IV, 17*) This (butter) is thy body O shining (Agni)! this (gold) is thy light —for that gold is indeed light —'unite therewith and obtain splendour' When he says, Unite therewith he means to say Mingle therewith and when he says, 'Obtain splendour, —splendour meaning Soma—he means to say 'Obtain Soma

10 And as the gods then sent her (*Vâk*) to Soma, so does he now send her to Soma and the cow for which the Soma is bought being in reality *Vâk* it is her he gratifies by this offering thinking 'With her when gratified I shall buy the Soma

11 He offers, with the text Thou art the singer of praises<sup>4</sup>, —for this (word *gûh*), the 'singer of praises,' is one of her (*Vâk*'s) names, —upholden by the Mind —this speech of ours

<sup>1</sup> Lat 'with Soma that has not come (to him as a guest) so that the guest offering (*atihya*, III 4, 1) could not take place

<sup>2</sup> Because of this piece of gold the offering here described is called *Hiranyavati âhutî*, or 'offering with gold

<sup>3</sup> See II 1 1, 5, 3 1 15

<sup>4</sup> The author seems to take *gûh* here as nom. of *gur* = *gur* (*grî* *gur*) cf. *gûm*. Some of the native dictionaries give *gû* as one of the names of *Sarasvatî*. The St Petersburg Dict. takes it here in the sense of *drângend*, *treibend* (pressing forward)

is indeed upheld by the mind because the Mind goes before<sup>1</sup> Speech (and prompts her) 'Speak thus<sup>1</sup> say not this<sup>1</sup> for, were it not for the Mind Speech would indeed talk incoherently for this reason he says 'Upholden by the Mind

12 'Well-pleasing to Vishnu,' whereby he means to say, 'Well-pleasing to Soma whom we approach ' [He proceeds Vâg S IV, 18] 'Inspired by thee of true inspiration whereby he means to say, Be thou of true inspiration<sup>1</sup> go thou to Soma for us<sup>1</sup> — 'May I obtain a support for my body, Svâhâ<sup>1</sup> for he who reaches the end of the sacrifice, indeed obtains a support for his body hence he thereby means to say May I reach the end of the sacrifice<sup>1</sup>

13 Thereupon he takes out the piece of gold (from the spoon), whereby he bestows gold on men, but were he to offer (the butter) together with the gold, he would doubtless cast the gold away from men, and no gold would then be gained among men

14 He takes it out with the text, 'Thou art pure thou art shining thou art immortal, thou art sacred to all the gods When having offered the whole milk, he now says Thou art pure , it is indeed pure and shining and immortal, and sacred to all the gods Having loosened the grass blade he throws it on the barhis and ties a string round the gold<sup>2</sup>

15 Having then taken butter a second time in

<sup>1</sup> Mano hidam purastâd vâhas karati, Kânva text

<sup>2</sup> To whom we send you K

<sup>3</sup> The concluding ceremonies of the Prâyanîya (see III 2 3 23) are now performed the offering of the Barhis being optional as the barhis may be used again for the Udayanîya (ib 22) Katy VII, 6 11 comm.

four parts he says Sacrificer hold on behind<sup>1</sup> They open the (south and east)<sup>2</sup> doors of the hall (and walk out) On the right side (of the front door) approaches the Soma-cow<sup>3</sup> (by having) her thus put forward<sup>4</sup> he has sent her forth (to Soma), for the Soma cow is in reality *Vaé* it is her he has gratified by this offering thinking, 'With her, when gratified I will buy Soma'

16 Having gone up to her, he (the Adhvaryu) salutes her with the text (*Vâg S IV 19*), 'Thou art thought thou art the mind—for speech doubtless speaks in accordance with thought with the mind<sup>5</sup>—Thou art intelligence thou art the *Dakshinâ*<sup>6</sup>,—for it is by means of their respective intelligence<sup>7</sup> that people seek to make their living either by reciting (the Veda) or by readiness of speech<sup>8</sup> or by songs therefore he says, 'Thou art intelligence and '*Dakshinâ* (gift to the priests) he calls her, because she is indeed the *Dak-*

<sup>1</sup> According to the *Kâṇvas* the Adhvaryu's formula is—*Iti Yagamâna*, 'Go Sacrificer! In *Kâṭy VII 6, 12* only the above formula is mentioned.

<sup>2</sup> The eastern door is for the Adhvaryu (and Sacrificer) and the southern for the *Pratiprasthâtr*

<sup>3</sup> *Soma krayam* the cow for which the Soma is bought

<sup>4</sup> *Prahitam* seems to be taken here in the double sense of put forward or in front (from *pra-dha*) and despatched (from *pra hi*)

<sup>5</sup> In accordance with the thought of the mind *manaso vai kṛtam anu vâg vadati*, *K*

<sup>6</sup> The omission of *asī* in the *Brâhmana* is curious the *Kâṇva* text has correctly *dakshinâsī*

<sup>7</sup> *Dhīyâ-dhīya* or rather by means of this their respective genius (in regard to speech) *Dhī* seems to mean thought expressed by speech, hence often prayer, hymn ' cf *III 5 3 11*

<sup>8</sup> *Prakâmodya*, rather either fondness for talk or 'effusive speech' It seems to refer to story tellers (? amusing speech)

shinâ,—‘Thou art supreme, thou art worthy of worship—for she is indeed supreme and worthy of worship—‘Thou art Aditi the double headed’—inasmuch as through her (Vâk speech) he speaks the right thing wrongly, and puts last what comes first and first what comes last, therefore she is double-headed that is why he says, ‘Thou art Aditi the double-headed’<sup>1</sup>

17 ‘Be thou for us successful (in going) forward and successful (in coming) back’ when he says ‘Be thou for us successful (in going) forward,’ he means to say ‘Go to (fetch) Soma for us’ and when he says, ‘Be thou successful (in coming) back,’ he means to say ‘Come back to us with Soma’ This is why he says, ‘Be thou for us successful (in going) forward and successful (in coming) back’

18 ‘May Mitra bind thee by the foot’ For that rope, doubtless, is of Varuna, and were she (the cow) tied with a rope she would be (under the power) of Varuna And, on the other hand were she not tied at all, she would be uncontrolled Now that which is of Mitra is not of Varuna, and as (a cow), if tied with a rope is under control, so it is in the case of this one when he says, ‘May Mitra bind thee by the foot’

19 ‘May Pûshan guard thy paths’ Now Pushan is this Earth and for whomsoever she is the guardian of his paths<sup>2</sup> he stumbles not at any time therefore he says, ‘May Pûshan guard thy paths’

20 For Indra as the supreme guide’—whereby he says, ‘May she be well-guarded’ [He

<sup>1</sup> In Taitt S VI 1 7 5, this epithet is explained by the fact that both the prâyanya and the udayanîya belong to Aditi

<sup>2</sup> And her he thereby makes the guardian on his path imâm evâsmâ etad adhvanî goptâraṁ karoti, K

proceeds Vâg S IV, 20] May thy mother grant thee permission thy father thine own brother thy fellow in the herd! whereby he says 'Go thou for us to fetch Soma, with the permission of all thy kin — O goddess, go to the god,—for it is indeed as a goddess as Vâk that she goes to a god to Soma therefore he says, O goddess, go to the god,'— To Soma for the sake of Indra! Indra truly is the deity of the sacrifice therefore he says, To Soma for the sake of Indra 'May Rudra guide thee back! this he says for her safety for cattle cannot pass beyond Rudra! Hail to thee! come back with Soma for thy companion! whereby he says Hail to thee, come back to us together with Soma!

21 Even as at that time, the gods sent her to Soma and she returned to them together with Soma, so does he now send her to Soma, and she returns to him together with Soma

22 And as the gods then wooed her with the Gandharvas, and she turned to the gods, so does the sacrificer now woo her and she turns to the sacrificer They lead her (the Soma-cow) northwards round (to the place where the Soma is to be sold) for the north is the quarter of men, and hence it is that of the sacrificer for this reason they lead her northwards round

### THIRD ADHYÂYA FIRST BRAHMANA

1 He follows her stepping into seven foot prints of hers<sup>2</sup> he thereby takes possession of her that

<sup>1</sup> Rudra rules over these (cows) the cattle do not pass beyond (nâtyanti) him and thus she does not pass beyond him therefore he says May Rudra turn thee back! Kâṇva text.

<sup>2</sup> Viz into seven foot-prints of her right fore foot According to



is why he steps into seven of her foot prints For when the metres were produced from Vâk (speech) the one consisting of seven feet the Sakvarî was the last (highest) of them It is that (metre) he now draws down towards himself from above this is why he steps into seven of her foot-prints

2 It is as Vâk<sup>1</sup> that he steps into them, (with the text, Vâg S IV, 21) Thou art a Vasvî, thou art Aditî thou art an Âdityâ, thou art a Rudrâ, thou art Kandrâ, for she is indeed a Vasvî and Aditî an Âdityâ a Rudrâ Kandrâ. 'May Bṛhaspatî make thee rest in happiness! —Bṛhaspatî being the Brahman he thereby means to say, May Bṛhaspatî lead thee hither by means of the good (work)<sup>21</sup> Rudra, together with the Vasus, is well pleased with thee this he says to secure her (the cow's) safety, for cattle cannot pass beyond Rudra

3 They now sit down<sup>3</sup> round the seventh foot-print and having laid down the piece of gold in the foot print he offers For offering is made on nothing but fire and the gold has sprung from Agni's seed and thus that offering of his is indeed made over

Taitt S VI, 1 8 1 he steps into six foot prints and offers on the seventh According to Kâty VII 6 17 they pass (or overstep atikram) six foot prints and sit down round the seventh

<sup>1</sup> Literally by a form (rûpena) of Vâk (speech) viz. the text which is pronounced.

<sup>2</sup> This can scarcely be the correct reading The Kâṣva text has the more acceptable reading Bṛhaspatî being the Brahman, and felicity the sacrifice, he thereby says 'May the Brahman make thee rest (or delight, ramayatu) in the good (work) the sacrifice!

<sup>3</sup> According to the comm on Kâty VII 6 17 the Brahman and the Sacrificer are to sit on the south, the Adhvaryu on the west, and the Neshṭri on the north side of the foot print.

the fire And the clarified butter being a thunderbolt, he now delivers her (the cow) by means of that thunderbolt, the butter, and by delivering her he makes her his own

4 He (the Adhvaryu) offers (with the text, Vâg S IV 22) 'On Aditi's head I pour thee,' for Aditi being this earth, it is on the head of the latter that he offers — on the worshipping ground of the earth — for on the worshipping ground of the earth he indeed offers, — Thou art Idâ's foot-print, filled with butter Hail! for Idâ being the cow<sup>1</sup>, he indeed offers on the cow's foot print and 'filled with butter, Hail!' he says, because it indeed becomes filled with butter when offered upon

5 Thereupon he takes the wooden sword and draws lines round (the foot-print) the wooden sword being a thunderbolt, it is with the thunderbolt that he draws round it Thrice he draws round it, so that he encompasses it on all sides with a threefold thunderbolt, for no one to trespass upon it

6 He draws the lines (with the texts) 'Rejoice in us!' whereby he means to say 'Rejoice in the sacrificer!' Having then, by tracing cut out the foot print all round<sup>2</sup>, he throws it into the pan with 'In us is thy kinship, whereby he means to say, In the sacrificer is thy kinship

7 He then pours some water on (the place whence the earth has been removed) Wherever in digging they hurt her (the earth) and knock off anything

<sup>1</sup> See the legend part 1 p 216 seq especially I, 8, 1 7 20, and p 216 note 3

<sup>2</sup> According to the comm on Kâty VII, 6 20, it would rather seem that he scratches with the sphya all over the foot print and then takes out the loose dust (pâmsûn) and throws it into the pan

from her,—water being (a means of) soothing—that he now soothes by means of water, that he heals by means of water that is why he pours water thereon

8 He then hands (the dust of) the foot print to the sacrificer with In thee is wealth—wealth meaning cattle he thereby means to say, 'in thee is cattle The sacrificer receives it with, 'With me<sup>1</sup> is wealth,—wealth meaning cattle he thereby means to say, 'with me is cattle'

9 The Adhvaryu then touches himself (near the heart), with, 'May we not be deprived of prosperity' Thus the Adhvaryu does not exclude himself from (the possession of) cattle

10 Thereupon they hand (the dust of) the foot-print over to the (sacrificer's) wife The house being the wife's resting place, he thereby establishes her in that safe resting-place, the house for this reason he hands over the (earth of the) foot-print to the wife

11 The Neshtrî makes her say, 'Thine, thine<sup>2</sup> is wealth,' whereupon he causes her to be looked at by the Soma cow Now Soma is a male and the wife is a female, and that Soma cow becomes here (exchanged for) Soma a productive union is thus effected—this is why he causes her to be looked at by the Soma cow

12 He causes her to be looked at (while she pronounces the text Vâg S IV 23), 'I have seen eye to eye with the divine intelligence, with the far seeing Dakshinâ take

<sup>1</sup> The Kânva text (Samhitâ and Br) has asme instead of me

<sup>2</sup> See St Petersburg Dict s v totas The Kânva text explains it similarly 'tvayî tvayî paravañ. The Taitt S VI 1, 8 5 has Tote râyañ — 'Thine (?) is wealth thus for the wife for she the wife is one half of himself.

not my life from me, neither will I take thine, may I obtain a hero<sup>1</sup> in thy sight! She thereby asks a blessing a hero meaning a son, she thereby means to say, May I obtain a son in thy sight!<sup>1</sup>

13. One that is brown, with red brown eyes is (fit to be) a Soma cow For when Indra and Vishnu divided a thousand (cows) into three parts there was one left<sup>2</sup>, and her they caused to propagate herself in three kinds, and hence, even now if any one were to divide a thousand by three, one would remain over

14 The brown one, with red-brown eyes is the Soma cow, and that ruddy one is the Vritra killer's (Indra's) own, whom the king here chooses for himself<sup>3</sup> after winning the battle and the ruddy one with reddish white eyes<sup>4</sup> is the Father's own whom they slay here for the Father's

15 Let then, the brown one with red brown eyes, be the Soma-cow And if he be unable to obtain a brown one with red brown eyes let it be a dark-red<sup>5</sup> one And if he be unable to obtain a dark-red one, let it be a ruddy one one of the

<sup>1</sup> The Kāṇva text reads may I obtain heroes

<sup>2</sup> This arithmetical feat of Indra and Vishnu is apparently already referred to in Rīg veda VI 69 8 though nothing is said there as to the difficulty regarding the odd cow The threefold division seems to refer to Vishnu's three steps by which (as the sun) he measures the sky or to the division of the universe into the three worlds (?) See also Ait Br VI 15

<sup>3</sup> Or drives forth (from the enemy's stables) The red cows are compared with the red clouds which appear after the thunder storm (i.e. after king Indra's battle with Vritra)

<sup>4</sup> Sāyana takes 'syetākṣu' as 'black eyed (krishnalokanā)

<sup>5</sup> Aruna, the Kāṇva text adds 'for that one nearest to it (the brown one or Soma cow proper) in appearance

Vṛtra killer's own But let him nowise turn his fancy upon a ruddy one with reddish white eyes

16 Let it be one that is not impregnated For that Soma-cow is in reality Vāk and this Vāk (speech) is of unimpaired vigour and of unimpaired vigour is one not (yet) impregnated let it therefore be one not impregnated Let it be one that is neither tailless nor hornless, nor one eyed nor earless<sup>1</sup> nor specially marked, nor seven-hoofed<sup>2</sup> —for such a one is uniform and uniform is this speech

## THE BUYING OF SOMA

### SECOND BRAHMAṆA

1 Having thrown the (earth of the) foot print (into the pan), he (the Adhvaryu) washes his hands Now as to why he washes his hands —clarified butter being a thunderbolt, and the Soma being seed he washes his hands lest<sup>3</sup> he should injure the seed Soma, with the thunderbolt the ghee

2 Thereupon he ties the piece of gold to this (finger<sup>4</sup>) Now, twofold indeed is this (universe),—there is no third,—the truth and the untruth the gods are the truth and men are the untruth And gold having sprung from Agni's seed, he ties the gold to this (finger) in order that he may touch the twigs (of the Soma) with the truth that he may handle the Soma by means of the truth

<sup>1</sup> Akarṇā the Kāṇva text has anupârshṭakarṇā (one whose ears are not perforated?), and instead of alakṣitā (not specially marked) it reads asronā (aslonā) not lame

<sup>2</sup> That is with one hoof undivided (seven toed)

<sup>3</sup> The construction in the original is as usual in the oratio directa

<sup>4</sup> Viz. to the nameless (or ring) finger Katy VII, 6, 27

3 He then orders (the sacrificer's men), Bring thou the Soma-cloth<sup>1</sup> bring thou the Soma-wrapper<sup>1</sup> bring thou the head-band<sup>1</sup> Let some shining (cloth) be the Soma-cloth for this is to be his (king Soma's<sup>1</sup>) garment and shining indeed is his garment and whosoever serves him with a shining (garment) he truly shines But he who says, '(Bring) anything whatsoever, he will indeed be anything whatsoever let the Soma cloth, therefore, be some splendid (cloth) and the Soma-wrapper one of any kind

4 If he can get a head band let there be a head band, but if he cannot get a head band let him cut off from the Soma-wrapper a piece two or three fingers long to serve as the head band Either the Adhvaryu or the Sacrificer takes the Soma-cloth and some one or other the Soma wrapper

5 Now in the first place, they pick the king (Soma) A pitcher of water is placed close to him and a Brâhman sits beside him<sup>2</sup> Thither they (the priests and sacrificer) now proceed eastward

6 While they go there he (the Adhvaryu) makes

<sup>1</sup> I do not think *asya* could refer to the sacrificer in opposition to *etasya* (Soma) nor can the latter be construed with the following relative clause '*sa yo* The Kânva text reads *Tad yad eva sobhanatamam tat somopanahanam syâd vâso hy asyâd bhavati, sa yo haita<sup>2</sup> k<sup>2</sup>hobhanatamam kurute, sobhate haiva sa<sup>2</sup> &c.*

<sup>2</sup> The Pratiprasthâtri, in the first place takes the Soma plants (from the seller) and puts them on an ox-hide dyed red and spread on the ground at the place (in the east of the hall) where the sounding holes will be dug (see III 5 4 1 seq) The seller of the Soma, who is to be either of the Kutsa tribe or a Sûdra, then picks the Soma breaking the plants at the joints A jar filled with water is placed in front of the Soma, and a Brâhman (or the assistant of the Brahman viz the Brâhmanâk<sup>2</sup>hamsin) sits down by the (right or south) side of the Soma. Kâty VII 6 1-6

(the sacrificer) say the text (Vâg S IV, 24) 'Say thou, for me, unto Soma, "This is thy gayatri part (bhâga)<sup>1</sup>" Say thou, for me unto Soma

'This is thy trishṭubh-part!' Say thou for me unto Soma 'This is thy gayatri part! Say thou, for me unto Soma 'Obtain thou the supreme sovereignty of the names of metres! Now, when he (king Soma) is bought, he is bought for one (destination<sup>2</sup>)—for the sovereignty of the metres, for the supreme sovereignty of the metres and when they press him they slay him hereby now he says to him, It is for the sovereignty of the metres, for the supreme sovereignty of the metres that I buy thee, not for slaying thee' Having gone there, he sits down (behind the Soma) with his face towards the east

7 He touches (the Soma plants) with 'Ours thou art —thereby he (Soma) now that he has come (as a guest) becomes as it were one of his (the sacrificer's) own (people) for this reason he says,

Ours thou art, —'Thy pure (juice) is meet for the draught, for he will indeed take therefrom the pure draught<sup>3</sup>' 'Let the pickers pick thee! this he says for the sake of completeness

8 Now some on noticing any straw or (piece of) wood (among the Soma plants), throw it away But let him not do this, for—the Soma being the nobility and the other plants the common people and the

<sup>1</sup> The three parts refer to the three Savanas at which the respective metres are used See IV 3 2 7 seq

<sup>2</sup> Bhâgam appears to have been lost here since a play on that word seems to be intended which might perhaps be reproduced by lot. It is given both at the Kâṇva text and at III 4 1, 7

<sup>3</sup> For the Sukra-graha see IV 2 1 1 seq

people being the nobleman's food—it would be just as if one were to take hold of and pull out some (food) he has put in his mouth and throw it away. Hence let him merely touch it, with, 'Let the pickers pick thee' Those pickers of his do indeed pick it.

9 He then spreads the cloth (over the ox-hide) either twofold or fourfold, with the fringe towards the east or north. Thereon he metes out the king (Soma), and because he metes out the king therefore there is a measure,—both the measure among men and whatever other measure there is.

10 He metes out with a verse to Savitrī, for Savitrī is the impeller of the gods and so that (Soma) becomes for him impelled by Savitrī to the purchase.

11 He metes out with an atikṇandas verse for that one viz the atikṇandas<sup>1</sup> embraces all metres and so that (Soma) is meted out for him by means of all the metres therefore he metes out with an atikṇandas verse.

12 He metes out, with the text (Vâg S IV, 25), Unto that divine Savitrī within the two bowls<sup>2</sup> the sage I sing praises to him of true

<sup>1</sup> Atikṇandas (over metre) is the generic name for the metres which number more than forty eight syllables hence it is said to include all the other metres which consist of fewer syllables. See VIII 6 2 13 where the term is explained by 'atī kṇandâḥ (metre eater)

<sup>2</sup> Or that divine invigorator of the two om. According to the St Petersburg Dict., omī' would seem to refer to two parts of the Soma press. Professor Ludwig takes it to mean press-arm and the arm generally which suits very well some of the passages in which the word occurs. Here in the loc or gen case it can scarcely mean 'arms' (though Savitrī's two arms are often referred to as dispelling the darkness and keeping asunder the spaces of Rig veda II 38 2, IV 53 3 4 VI 71 1 5 VII 45 2) but apparently refers to heaven and earth being thus equivalent to



impulse the bestower of treasures the wise and thoughtful friend,—he at whose impulse the resplendent light shone high the golden handed sage hath measured the ether with his form

13 Therewith<sup>1</sup> he metes out (the Soma) with all (five fingers), therewith with four therewith with three, therewith with two therewith with one, therewith with one, therewith with two therewith with three therewith with four, therewith with all (fingers), having laid (the two hands) together<sup>2</sup> he throws (Soma) thereon with the joined open hands

14 He metes out while bending up and bending down (the fingers) The reason why he metes out in bending (the fingers) up and down is that he thereby makes those fingers of separate existence and therefore they are born separate (from each other) and as to his meting out with all (fingers) together these (fingers) are to be born as it were united This is why he metes out in bending (the fingers) up and down

15 And, again as to his meting out in bending them up and down—he thereby renders them of varied power, and hence these (fingers) are of varied

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the two *kāmû* (originally the two receptacles or bowls into which the pressed Soma flows) in *Rig-veda* III, 55 20

<sup>1</sup> *Viz* with the same formula repeating it each time The meting out of the Soma is done with the fingers of the right hand first with all five, and then successively turning in one (beginning with the thumb) till the little finger remains with which he takes Soma twice whereupon he again successively releases the fingers

<sup>2</sup> There is some doubt as to whether this refers to the preceding with all (*viz* ten fingers) or whether he is to take for the tenth time some Soma with the five fingers of the right hand and then once more (without muttering the text) with the joined hands See *Kāty* VII 7 18 19 The text to be purposely vague

power That is why he metes out in bending them up and down

16 And again as to his meting out in bending them up and down—he thereby harnesses a virâg<sup>1</sup> (to ply) thitherwards and hitherwards going thitherwards namely it conveys the sacrifice to the gods and coming hitherwards it assists men This is why he metes out in bending (the fingers) up and down

17 And as to his meting out ten times—the virâg is of ten syllables, and the Soma is of virâg nature for this reason he metes out ten times

18 Having gathered up the ends of the Soma cloth, he (the Adhvaryu) ties them together by means of the head band, with For descendants (I tie) thee—for it is indeed for (the purpose of obtaining) descendants that he buys it (Soma) what (part of man) here is, as it were, compressed between the head and the shoulders, that he thereby makes it to be for him (the sacrificer)<sup>2</sup>

19 He then makes a finger-hole in the middle (of the knot), with the text 'Let the descendants breathe after thee!' For, in compressing (the cloth), he as it were, strangles him (Soma and the sacrificer) and renders him breathless, hereby now he emits his breath from inside, and after him breathing the descendants also breathe for this reason he says 'Let the descendants breathe after thee Thereupon he hands him (Soma) to the Soma seller Now then, of the bargain

<sup>1</sup> The virâg (the 'shining' or 'ruling' metre) consists of (generally three or four) pâdas of ten syllables each hence it is here connected with the ten metings out of Soma

<sup>2</sup> The Soma representing offspring he gives the bundle a shape resembling the h body

## THIRD BRAHMANA

1 He bargains for the king (Soma) and because he bargains for the king therefore any and every thing is vendible here He says, Soma seller, is thy king Soma for sale? — He is for sale says the Soma seller — I will buy him of thee! — Buy him! says the Soma-seller — I will buy him of thee for one sixteenth (of the cow) — King Soma, surely is worth more than that! says the Soma seller — Yea King Soma is worth more than that, but great, surely is the greatness of the cow, says the Adhvaryu

2 From the cow (comes) fresh milk from her boiled milk, from her cream, from her sour curds from her sour cream, from her curdled milk from her butter, from her ghee, from her clotted curds from her whey

3 I will buy him of thee for one hoof! — King Soma, surely, is worth more than that! says the Soma-seller — Yea King Soma is worth more than that, but great, surely is the greatness of the cow replies the Adhvaryu and having (each time) enumerated the same ten virtues he says I will buy him of thee for one foot — for half (the cow), — 'for the cow!' — King Soma has been bought! says the Soma-seller name the kinds!

4 He (the Adhvaryu) says, 'Gold is thine a cloth is thine a goat is thine, a milch cow is thine a pair of kine is thine three other (cows) are thine! And because they first bargain and afterwards come to terms therefore about any and everything that is for sale here, people first bargain and afterwards

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<sup>1</sup> That is for one eighth of a cow, each foot consisting of two hoofs (or toes, sapha)

come to terms And the reason why only the Adhvaryu enumerates the virtues of the cow, and not the Soma seller those of the Soma, is that Soma is already glorified since Soma is a god And the Adhvaryu thereby glorifies the cow thinking, Seeing her virtues he shall buy her<sup>1</sup> This is why only the Adhvaryu enumerates the virtues of the cow, and not the Soma seller those of the Soma

5 And as to his bargaining five times —the sacrifice being of equal measure with the year, and there being five seasons in the year he thus obtains it (the sacrifice Soma) in five (divisions) and therefore he bargains five times

6 He then makes (the sacrificer) say on the gold<sup>1</sup> (Vâg S IV, 26) Thee, the pure I buy with the pure for he indeed buys the pure with the pure when (he buys) Soma with gold — the brilliant with the brilliant, for he indeed buys the brilliant with the brilliant when (he buys) Soma with gold — the immortal with the immortal for he indeed buys the immortal with the immortal, when (he buys) Soma with gold

7 He then tempts<sup>2</sup> the Soma-seller (with the gold) 'In compensation<sup>3</sup> for thy cow whereby he means to say, With the sacrificer (be) thy cow'

<sup>1</sup> That is, according to Kâty VII 8 5 in making him touch the gold The Kânva text has Thereupon he buys him (Soma) with gold

<sup>2</sup> Or, according to the commentaries he frightens the Soma seller (by threatening to take back the money)

<sup>3</sup> ? Sagme (? compact) explained by the commentators as meaning the sacrificer Perhaps it may mean, one of the parties to an agreement and hence here the sacrificer as the bargaineer The Kânva text reads, He then takes it back again (punar âdatte) with Sagme te goh, and throws it down with 'Ours thy gold

He then draws it (the gold) back towards the sacrificer, and throws it down, with Ours be thy gold! whereby he (the sacrificer) takes unto himself the vital energy and the Soma seller gets only the body Thereupon the Soma seller takes it<sup>1</sup>

8 He then makes him (the sacrificer) say on the she-goat, which stands facing the west Thou art the bodily form of fervour —that she-goat was indeed produced as the bodily form of fervour of Pragâpati hence he says, Thou art the bodily form of fervour —‘Pragâpati’s kind, because she brings forth three times in the year therefore she is Pragâpati’s kind Thou art bought with the most excellent animal, because she brings forth three times in the year, she is the most excellent of animals ‘May I increase with a thousandfold increase! Thereby he implores a blessing a thousand meaning abundance he thereby means to say, May I obtain abundance!

9 With that (text) he gives the she goat with that he takes the king<sup>2</sup> for agâ (goat) doubtless

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<sup>1</sup> According to some authorities the gold is again taken away forcibly from the Soma seller by the Adhvaryu after the sacrificer has uncovered his head (paragraph 12) and the seller is driven away by blows with a speckled cane Kâty VII, 8 27 According to Apastamba (ib ) he buys off the Soma cow with another cow and then dismisses her to the cow pen and if the Soma seller objects he is to be beaten with a speckled cane The Mânava sûtra merely says that they are to give the Soma seller something for compensation The whole transaction was evidently a feigned purchase symbolising the acquisition of the Soma by the gods from the Gandharvas The real bargain was probably concluded before the sacrificial performance See also Haug Ait Br Transl p 59 note 2

<sup>2</sup> While making over the she-goat to the Soma seller with his left hand, he receives the Soma with the right.

means the same as *âgâ* (driving thither<sup>1</sup>) since it is through her (the she goat) that he finally drives him (Soma) thither. It is thus in a mystic sense that they call her '*agâ*'

10 He takes the king with the text (*Vâg S IV, 27*) 'Come to us, a friend bestowing good friends' whereby he means to say, 'Come to us, as a kind and propitious one! Having pushed back the garment on the sacrificer's right thigh he lays him (Soma) down thereon with the text, 'Seat thee on Indra's right thigh'—for he, the sacrificer, is at present Indra<sup>2</sup> therefore he says, 'Seat thee on Indra's right thigh'—'willing on the willing' whereby he means to say, 'beloved on the beloved one'—'tender on the tender' whereby he means to say, propitious on the propitious one'

11 Thereupon he (the sacrificer) assigns (to the Gandharvas) the objects constituting the purchase price for the Soma with the text, 'O Svâna, Bhrâga, Anghârî Bambhârî, Hasta, Suhasta, Kṛisânû! these are your wages for Soma keep them! may they not fail you! Now those (Gandharvas) are instead of the hearth mounds—these being the names of the hearth mounds—it is these very (names) that he thereby has assigned to them<sup>3</sup>

<sup>1</sup> Sâyanâ takes *â ag* in the sense of to go to, to come (*âgâ*, the comer) because the sacrificer through her comes to Soma.

<sup>2</sup> See part 1, introduction p xix note 4

<sup>3</sup> 'For those same Gandharvas, the overseers of the Guardians of Soma they are (meant) in lieu of those (?hearth-mounds) for those are their names it is to them that he thereby assigns those (objects constituting the purchase-price), and thus he becomes debtless towards them Kâṇva text. See also part 1 p 183 note 2

12 He now uncovers (his head<sup>1</sup>) for he who is consecrated becomes an embryo and embryos are enveloped both in the amnion and the outer membrane him (the sacrificer or sacrifice) he has now brought forth, and therefore he uncovers himself Now it is he (Soma<sup>2</sup>) that becomes an embryo and therefore he is enveloped, since embryos are, as it were, enveloped both in the amnion and the outer membrane

13 He then makes (the sacrificer) say the text (Vâg S IV, 28) Keep me, O Agni from evil ways! let me share in the right ways Now he (Soma) approaches him while he is seated and when he has come, he rises thereby he does wrong and breaks the vow This then is his expiation of that (transgression) and thus no wrong is thereby done and he breaks not the vow therefore he says, 'Keep me, O Agni, from evil ways! let me share in the right ways!'

14 Having then taken the king, he rises, with the text 'With new life, with good life, am I risen after the immortals' for he who rises after the bought Soma, rises indeed after the immortal therefore he says, 'With new life, with good life am I risen after the immortals'

15 Thereupon he takes the king and goes towards the car, with the text (Vâg S IV 29), We have

<sup>1</sup> See III 2, 1, 16 His wife does the same

<sup>2</sup> According to a former passage (III, 1, 2 28), the sacrificer is supposed to remain in the embryonic state till the pressing of the Soma. The *Kaṇva* recension reads 'Sa etam yagñam agîganat sa esha garbho bhavaty â sutyayâh', where agîganat seems to mean he has begotten I am not quite certain whether Soma himself is really implied See III, 3 4, 6

entered upon the path that leadeth to well being free from danger whereon he escheweth all haters, and meeteth with good<sup>1</sup>

16 Now, once on a time the gods while performing sacrifice were afraid of an attack from the Asura Rakshas They perceived that prayer for a safe journey, and having warded off the evil spirits by means of that prayer, they attained well-being in the safe and foeless shelter of that prayer And so does he now ward off the evil spirits by means of that prayer, and attain well-being in the safe and foeless shelter of that prayer For this reason he says We have entered upon the path that leadeth to well being, free from danger whereon he escheweth all haters and meeteth with good

17 They carry him thus<sup>2</sup> and (afterwards) drive him about on the cart whereby they exalt him for this reason they carry the seed on their head (to the field), and bring in (the corn) on the cart

18 Now the reason why he buys (the Soma) near water<sup>3</sup> is that—water meaning sap—he thereby buys Soma sapful and as to there being gold, he thereby buys him lustrous, and as to there being a cloth, he thereby buys him with his skin, and as to there being a she goat he thereby buys him fervid, and as to there being a milch cow, he thereby buys him with the milk to be mixed with him, and as to there being a pair (of kine) he thereby buys him with a mate—He should buy him with ten (objects), and

<sup>1</sup> Compare the slightly different verse Rīg veda VI 51 16

<sup>2</sup> The sacrificer carries the bundle of Soma on his hand resting on his head

<sup>3</sup> Viz. the vessel of water mentioned III 1, 2 2



not with other than ten for the virâg consists of ten syllables, and Soma is of virâg nature therefore he should buy him with ten (objects) and not with other than ten

## PROCESSION AND ENTRANCE OF KING SOMA

### FOURTH BRAHMANA

1 In the enclosed space (of the cart)<sup>1</sup> he (the Adhvaryu) lays down the black deer skin with the text (Vâg S IV, 30) 'Thou art Aditi's skin,' its significance is the same (as before)<sup>2</sup> Thereon he places him (Soma), with, Seat thee on Aditi's seat<sup>1</sup> for Aditi being this (earth), and she being indeed a safe resting place, he thereby places him on that safe resting-place therefore he says, Seat thee on Aditi's seat<sup>1</sup>

2 He then makes (the sacrificer) say, after touching (the Soma) The bull hath propped the sky, the welkin<sup>3</sup> For, when the gods were spreading the sacrifice they were afraid of an attack on the part of the Asura-Rakshas Now by what he says, The bull hath propped the sky, the welkin

<sup>1</sup> The cart stands south of the place where the purchase of Soma took place with the shafts towards the east fitted with all the appliances and yoked with a pair of oxen The antelope skin is spread with the hairy side upwards and the neck part towards the east

<sup>2</sup> See I, 1 4 1 seq The Kanva text has 'the significance of this yagur is the same

<sup>3</sup> In Rîg veda VIII 42 1 this verse relates to Varuṇa. In adapting it to the present sacrificial requirements, 'vṛṣhabho (vṛṣhabho, K.) antariksham has been substituted for the original 'asuro vṛvavedâh, Soma being meant by the bull

thereby they rendered it (the sacrifice or Soma) superior to the deadly shaft<sup>1</sup>

3 He hath measured the breadth of the earth —thus he gains through him (Soma) these worlds for there is no slayer, no deadly shaft for him by whom these worlds have been gained therefore he says, He hath measured the breadth of the earth

4 'As all ruler hath he taken his seat over all things existing (bhuvana) —thus he gains through him this All, for there is no slayer no deadly shaft for him by whom this All has been gained therefore he says As all-ruler hath he taken his seat over all things existing

5 'Verily all these are Varuna's ordinances, —thereby he makes here everything whatsoever obedient to him, and every one that is refractory therefore he says, 'Verily, all these are Varuna's ordinances

6 Thereupon he wraps (the Soma) up in the Soma wrapper lest the evil spirits should touch him For this one doubtless is an embryo and hidden (tiras) as it were are embryos and hidden also is that (which is) wrapped up,—hidden, as it were, are the gods to men, and hidden is that which is wrapped up therefore he wraps him up

7 He wraps him up with the text (Vâg S IV 31 Rîg veda V, 85, 2) Over the woods he hath stretched the welkin for over the woods, over the tops of the trees, that welkin (or air) is indeed stretched,—'strength (hath he laid) into the coursers milk into the kine —strength means

<sup>1</sup> Or, superior to (beyond the reach of) the slayer (or the blow), *gyâyamsam vadhât*.

manliness and the coursers are the men he thereby bestows manliness upon men and milk into the kine he says because this milk is indeed contained in the kine — Into the hearts Varuna (hath laid) wisdom into the homesteads<sup>1</sup> fire,' for into the hearts that wisdom the swiftness of thought has indeed entered, and into the homesteads fire he says because that fire is in the homesteads with the people,—'Into the heaven hath he placed the Sun, and Soma upon the rock for that sun is indeed placed in the heaven, and 'Soma on the rock he says because Soma is in the mountains This is why he says In the heaven hath he placed the Sun, and Soma upon the rock.

8 If there are two deer skins<sup>2</sup> he then puts up the other by way of a flag<sup>3</sup>,—and if there is only one he cuts off the neck of the deer skin and puts it up by way of a flag —with the text (Vâg S IV, 32),

Mount thou the eye of Sûrya, the eye ball of Agni, where thou fliest along with the dappled (horses) shining through the wise (Sûrya)' He thereby places Sûrya (the sun) in front thinking, 'May Sûrya, in front, ward off the evil spirits' They now drive (Soma) about on a safe (cart), unmolested by evil spirits

9 At the fore part of the shafts two boards have been put up between them the Subrâhmnyâ

<sup>1</sup> 'Into the waters (apsu) Rig veda.

<sup>2</sup> See III 2, 1 1 seq

<sup>3</sup> He is to fasten it to a staff fixed to the pole of the cart near the yoke. Kâty VII 9 9

<sup>4</sup> The Subrâhmnyâ is one of the assistants of the Udgâtrâ (chanter of Sâma hymns) He stands on the ground between the two shafts in front of the yoke the two planks, according to Sâyana, reaching up to his chin.

stands and drives He (Soma) indeed is too high for (the driver) mounting beside him for who is worthy of mounting beside him? Therefore he drives while standing between (the boards)

10 He drives with a palasa branch Now when Gâyatri flew towards Soma<sup>1</sup> a footless archer aiming at her while she was carrying him off severed one of the feathers (or leaves parna) either of Gayatri or of king Soma, and on falling down it became a parna (palâsa) tree, whence its name parna May that which was there of the Soma nature be here also now! so he thinks, and for this reason he drives with a palâsa branch

11 He urges on the two oxen If they be both black, or if either of them be black, then let him know that it will rain that Parganya will have abundance of rain that year such indeed is science

12 He (the Adhvaryu) first yokes them, with the text (Vâg S IV, 33) 'Ye oxen, come hither patient of the yoke' for they are indeed oxen, and they are patient of the yoke,—Let yourselves be yoked, tearless! for they are now being yoked and tearless means unscathed,—'not man-slaying,' this means not doing wrong,—speeding the Brahman, for they are indeed speeders of the Brahman (worship, or the priests),—'Go ye happily to the sacrificer's dwelling' this he says in order that the evil spirits may not injure them on the way

13 Having then gone round to the back (of the

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<sup>1</sup> See I 7 1 1 part 1 p 183 According to Ait Br III 26 Kr sânu the Soma keeper's arrow cut off one of the talons of Gâyatri's left foot, which was turned into a porcupine.

cart) and taken hold of the drag<sup>1</sup>, he says (to the Hotṛ)<sup>2</sup> Recite to the bought Soma<sup>1</sup> or —to Soma now driven about<sup>1</sup> whichever way he pleases

14 He then makes (the sacrificer<sup>3</sup>) say the text (Vâg S IV 34), Thou art gracious unto me go forth O Lord of the world—, for he (Soma) is indeed gracious to him wherefore he heeds no other but him Even his (Soma's own) kings<sup>4</sup> come (to

<sup>1</sup> Apâlamba a piece of wood fastened to the back part of the cart to prevent its running backwards when going up hill or according to others a rope used for retarding the progress of the cart in going down-hill Kâty VII 9 15 comm The cart stands with the oxen towards the east it is then wheeled round towards the right to the west and driven to the hall, in front of which it is turned towards the north the Soma being then taken down See Ait Br I 14

<sup>2</sup> The duties of the Hotṛ while the Soma-cart is driven to the hall are set forth Asv Srautas. IV 4 He stands three feet behind the cart between the two wheel tracks and throws thrice dust towards the south with the fore part of his foot without moving the heel, with the formula Thou art wise thou art intelligent thou upholding all things drive away the danger arising from men! Thereupon, after uttering the sound Him, he recites eight verses or the first and last being recited thrice each in all twelve verses Cf. Ait Br I 13 He first remains standing in the same place and recites thrice the first verse Then in following the cart he recites the five following verses. The cart having now stopped he walks round it on its right (south) side and while looking on the Soma follows it while it is placed on the throne He then touches it and completes his recitation by the last two verses The first of these two verses is the same which the sacrificer is to mutter (with the Adhvaryu) while Soma is carried into the hall, and which is given in paragraph 30

<sup>3</sup> While the Soma is driven to the hall, the sacrificer has to hold on to it from behind

<sup>4</sup> Asya râgânaḥ sabhagâḥ —Soma seems to be compared here with an emperor or overlord of kings (adhirâgo râgñâm, V 4 2, 2), who is holding a royal court (ragasabhâ) or a Darbar to which the under kings are flocking Sâyana seems to interpret the passage differently apy asya râgânaḥ it sabhagâ ity anena râgnam anatikra

him) to attend the assembly and he is the first to salute the kings, for he is gracious. This is why he says 'Thou art gracious. Go forth O Lord of the world' he says, because he (Soma) is the lord of beings. 'To all dwellings,' all dwellings doubtless means the limbs with reference to his limbs he says this, May no prowling enemies meet thee! may no waylayers meet thee! May no malicious wolves meet thee! this he says lest the evil spirits should meet him on his way.

15 'Having become a falcon, fly away!' he thereby makes him fly forward after becoming a falcon, for the evil spirits fly not after what is fearful now he, the falcon, forsooth is the most fearful, the strongest of birds and as such a one he makes him (Soma) fly forwards when he says 'Having become a falcon fly away!'

16 Now they (can) only hit his body<sup>1</sup>. Go to the sacrificer's dwelling,—that is the place prepared for us' In this there is nothing obscure

*manīyam uktam bhavati api sambhāvanāyām madhuparkam āha rāgne kātāryasvasurapitrīvyamātulanam keti (Āsv Grīhyas I, 24) sambhāvanāyānām madhye rāgnām prathamato nirdisena (1) sre shītyavagamād itarapūgyopalakshakatvenāpy asya rāgāna iti nirdesa iti mantavyam rāgna āgatān svayam prahva eva san pūrvas tebhyaḥ prāg evābhavadati vāgyavahāram karoti. The Kāṇva text reads For he is his gracious lord therefore he heeds not even a king, and yet (?) he is the first to salute the kings thus he is indeed gracious to him 'esha vā etasya bhadro bhavati, tasmād esha na rāgānam kṇāḍ dīryate tho pūrho rāgnō bhivadati tathāśyaisha eva bhadro bhavati (1)*

<sup>1</sup> Or they can only shoot after his body 'sarīram evānvavahanti. The Kāṇva text has 'athāsyedam sarīram evānasā nvavahanti, i e Now they only bring his body with the cart. The MS of Sāyana also has anvavahanti but it explains it by 'syenībhāvād upādeyasya sārāmsasya bādhabhāvād dhantā sarīram evānugatyā hanti nātmānam'

17 Thereupon he recites the Subrahmanyâ litany Even as one would say to those for whom he intends to prepare a meal On such and such a day I will prepare a meal for you so does he thereby announce the sacrifice to the gods 'Subrahmanyom! Subrahmanyôm! Subrahmanyôm! thus he calls for the Brahman indeed moves the gods onward Thrice he says it because the sacrifice is threefold.

18 Come O Indra! Indra is the deity of the sacrifice therefore he says, Come, O Indra! Come O lord of the bay steeds! Ram of Medhatithi<sup>1</sup>! Wife of Vrishanasva<sup>2</sup>! Be striding buffalo! Lover of Ahalyâ<sup>3</sup>! Thereby he wishes him joy in those affairs of his

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<sup>1</sup> This myth according to which Indra was supposed to have assumed the form of a ram and to have carried off Medhâtithi, the Kâṇva (or according to others to have robbed him of his Soma) appears to be alluded to in Rig veda VIII 2 40 On the possible connection of the myth with the Greek one of Ganymede see Weber Ind Stud IX p 40 Sayana does not explain the Subrahmanya formula, but remarks that he has already done so in the Sâma brahmana (viz in the Shadvimsa)

<sup>2</sup> According to Rig-veda I 51 13 Indra became the wife (menâ) of Vrishanasva (Mena) the reason for this transformation being according to the Shadvimsa Br that he was in love with Menâ or Menakâ, the daughter of that king (or sage) Ind Stud I p 38 The later explanation of the simple statement of the Rik seems of doubtful authenticity unless the choice of the word menâ for wife was intended by the bard as an allusion to the name of the king's daughter It is more likely that the myth alluded to in the Rik had been forgotten at the time of the Brahmanas and a new version of it was invented, based on the menâ of the original Haug Transl. Ait Br p 383, takes Menâ here as a name

<sup>3</sup> This is another of Indra's love-myths about which very little is known Ahalyâ (Maitreyî) is said to have been the wife of the Rishi Gautama (or of Kausika according to Shadv Br) and to have been loved by Indra

19 O Kausika<sup>1</sup>, Brâhman, thou who callest thee Gautama<sup>2</sup> Just so has this (formula) been devised in these days by Âruni to wit thou who callest thee Gautama ' he may say it, if he choose, and if he does not choose he need not attend to it<sup>3</sup> 'In so and so many days, to the Soma feast (stating) in how many days from hence the pressing is to be

20 'Ye gods and priests, come hither<sup>4</sup>' This he says to the gods and Brâhmins because it is of these two, the gods and Brâhmins that he has need

21 Thereupon the Pratiprasthâtṛ steps up to the front of the hall with the victim for Agni and Soma Now Agni and Soma have seized him, who consecrates himself between their jaws for that consecration-offering above<sup>5</sup> belongs to Agni and Vishnu and Vishnu, forsooth, is no other than

<sup>1</sup> According to Sâyana on Rig veda I, 10 11 (where Indra is called Kausika, favourable to the Kusikas ) Kusika desired to have a son equal to Indra whence the latter was born as Kusika's son Gâthm (Gâdhm) Differently Sây on Taitt Âr I, 12 4

<sup>2</sup> The Shadv Br (Ind Stud. I, p 38) explains this as follows —The Gods and Asuras were at war with each other Gotama was performing austerities between them. Indra went up to him and said, Go out as our spy I cannot he replied 'Then I will go in your form As thou thinkest fit' And because he (Indra) went about in the form of Gotama passing himself off as Gotama, therefore he says, thou who callest thee Gotama

<sup>3</sup> The Kanva text also states that this last portion of the formula was devised by Âruni, but nothing is said as to its use being optional

<sup>4</sup> For variations of this concluding part of the Subrahmanyâ in different schools, see Lâṛy Sr I, 3 3 seq, also notes to III, 9 3 10, IV 9 6, 25, Haug, Transl Ant Br p 383

<sup>5</sup> See III 1, 3, 1 seq



Soma, and the offering is he himself who is consecrated thus they have seized him between their jaws, and by this victim he now redeems himself<sup>1</sup>

22 Now, some take a firebrand from the Aha vaniya saying, 'Here is Agni, and here is Soma with these two thus being together we will redeem ourselves' But let him not do this for wheresoever these two are there they are indeed together

23 It (the victim) is two-coloured because it belongs to two deities For the sake of concord between the two deities let it be a black spotted (buck)<sup>1</sup> they say, 'for that is most like those two (gods) If he be unable to obtain a black-spotted buck, it may be a red spotted one

24 Thereon he makes (the sacrificer) say (Vâg S IV 35, Rîg-veda X 37 1) Homage be to the eye of Mitra and Varuṇa<sup>1</sup> perform ye diligently this holy service to the god<sup>1</sup> sing ye unto the far seeing god-born light, to Surya, the son of the sky<sup>1</sup> Thereby he renders homage to it (the victim) and makes it a token of the covenant

25 The Adhvaryu then removes the Soma wrapper With (Vâg S IV 36) 'Thou art Varuṇa s stay, he props (the cart) with the prop With 'Ye two are the rest of Varuṇa s stay he pulls out the two wedges The reason why he says, Ye two are the rest of Varuṇa s stay<sup>2</sup>, is that he the bought Soma now indeed is of Varuṇa<sup>3</sup>

<sup>1</sup> By this victim he redeems himself the victim and with that redeemed self now his own he sacrifices Kāṇva rec

<sup>2</sup> Skambha visarganî ('support or pin of the prop') is taken by Sâyana in the sense of 'offshoot of the prop or that which is let go (srîshṭa) by the prop

<sup>3</sup> I e belongs to Varuṇa or is of Varuṇa s nature (varuṇyo

26 Thereupon four men take up the king's throne two men, it is true take it up for the human king but four take up this for him who rules over everything here

27 It is of udumbara wood—udumbara meaning sap and food—for (the sacrificer's) obtainment of sap and food therefore it is of udumbara wood

28 It reaches up to his navel for it is there that the food settles and Soma is food therefore it reaches up to his navel Moreover there is the seat of the seed and Soma is seed therefore it reaches up to his navel

29 He (the Adhvaryu) touches it with 'Thou art the rightful seat (ṛtasadanī) of Varuṇa!' He then spreads on it the black deerskin with 'Thou art the rightful seat (ṛtasadanam) of Varuṇa!' and places him (Soma) thereon with 'Seat thee on the rightful seat of Varuṇa!' The reason why he says, 'Seat thee on the rightful seat of Varuṇa' is that he (Soma) is now of Varuṇa's nature

30 Thereupon he makes him (king Soma) enter the hall, and in making him enter he causes (the sacrificer) to say (Vâg S IV, 37, Rîg veda I 91, 19) 'Whatsoever powers of thine they worship with offering may they all encompass the sacrifice!' Go forth to our dwellings O Soma prospering our homes ever helpful bestowing abundance of men, not slaying our

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bhavati) Sayana (if the MS is correct) takes it in the sense of 'is Varuṇa himself' *etasmin kṛtâvasare somo varuṇo bhavati*

<sup>1</sup> Or 'may the sacrifice encompass them all' if with Grassmann and Ludwig we read *yagñāḥ* instead of 'yagñam' This verse is likewise recited (? at the same time) by the Hotṛ: see p 79 note 2

men<sup>1</sup> dwellings meaning houses he thereby means to say Go forth to our houses, kind propitious not doing evil

31 Some now pour out a vessel of water beside him saying that this would be as one would bring water for a king that has come to him But let him not do this for they (who do this) do at the sacrifice what is human and inauspicious for the sacrifice forsooth is that which is human let him therefore not pour out water lest he should do at the sacrifice what is inauspicious

#### THE ATITHYA OR GUEST OFFERING

(HOSPITABLE RECEPTION GIVEN TO KING SOMA)

#### FOURTH ADHYĀYA FIRST BRAHMANA

1 Verily the guest offering is the head of the sacrifice and the Prayaniya and Udayantiya are its arms But the arms are on both sides of the head therefore those two oblations the Prāvāziya and Udayantiya are on both sides of the guest offering

2 Now as to why it is called guest offering He, the purchased Soma, truly comes as his (the sacrificer's) guest—to him (is offered) that (hospitable reception) even as for a king or a Brahman one would cook a large ox or a large he goat—for that is human (fare offered to a guest) and the oblation is that of the gods—so he prepares for him that guest-offering

3 Here now they say 'Let him first walk past (Soma) and take out (the material for offering)' For (they argue) where people do not show respect

to a worthy person (arhant) who has come to them he becomes angry,—and in this way he (Soma) is indeed honoured

4 Then only one (of the oxen) is to be unyoked and the other to be left unyoked<sup>1</sup>; and thereupon he is to take out (the material for offering) for (they argue) in that one of them is unyoked thereby he (Soma) has arrived and in that the other is left unyoked thereby he is honoured

5 Let him however not do this but let him take out (the material for offering) only after unyoking (both oxen) and after making (Soma) enter (the hall) for the ways of men are in accordance with those of the gods And accordingly in human practice, so long as (a guest) has not unyoked, people do not bring water to him and show him no honour, for so long he has not yet arrived, but when he has unyoked then they bring him water and show him honour for then he has indeed arrived let him therefore take out (the material for offering) only after unyoking and after making (Soma) enter (the hall)

6 Let him take it out with all speed for thus he (Soma) is honoured The housewife holds on to it from behind<sup>2</sup> for the sacrificer holds on to him (Soma), while he is driven around, and here his wife does so Thus they enclose him on the two sides by a (married) couple and, indeed wherever a

<sup>1</sup> This is the practice recognised by the Taittirīyas (T S VI 2 x 1) on the ground that if one were to unyoke both oxen, he would interrupt the sacrifice and if he were to leave them both unyoked it would be as if a hospitable reception were given to one who has not actually arrived

<sup>2</sup> That is by touching the Adhvaryu while he takes out the sacrificial food. See p. 79 note 3

worthy person comes there all the inmates of the house bestir themselves for thus he is honoured

7 Let him take out (the material) with a different formula from that wherewith (one takes out) any other oblations<sup>1</sup>, since, when he (Soma) is bought, he is bought for one special destination—for the sovereignty of the metres for the supreme sovereignty of the metres The metres act as attendants about him, even as the non royal king makers the heralds and headmen (attend upon) the king so do the metres act as attendants about him (Soma)

8 In no wise then is it befitting that he should take out any (material for offering) solely for the metres<sup>2</sup>, for whenever people cook food for some worthy person<sup>3</sup>, then the attendants about him, the non royal king makers the heralds and headmen, have their share (of the food) assigned to them after (or along with their master) hence when he takes out that (oblation to Soma), let him assign the metres a share in it along with (the deity)

9 He takes it out, with the text (Vâg S V 1), 'Thou art Agni's body,—thee (I take) for Vishnu! the Gâyatrî is Agni to Gâyatrî he thus assigns her share

10 'Thou art Soma's body,—thee for Vishnu! Soma is the nobility, and the Trishubh

<sup>1</sup> For the ordinary formula with which material for offering is taken out at an ishâ, At the impulse of the divine Savitr I take thee with the arms of the Asvins with the hands of Pûshan thee well pleasing to—! see I 1 2 17

<sup>2</sup> According to Taitt S VI 2 1 the five portions are taken out for the metres Gâyatrî Trishubh Gagatî, Anushubh and Gâyatrî with the texts, Thou art Agni's hospitable feast, for Vishnu (I take) thee, &c

<sup>3</sup> 'Arhant' seems rather to mean ruler here

is the nobility to Trishvubh he thus assigns her share

11 Thou art the guest's hospitable entertainment<sup>1</sup>,—thee for Vishnu! This is his (Soma's) special share as there is a special share for a chief so is this his special share apart from the metres

12 'Thee for the Soma bearing falcon' thee for Vishnu! thereby he assigns to Gâyatri her share Because Gâyatri in the form of a falcon carried off Soma from the sky therefore she is the Soma bearing falcon in virtue of that heroic deed he now assigns to her a second share

13 Thee for Agni, the bestower of prosperity! thee for Vishnu! Prosperity means cattle and the Gagati (the moving, living one) means cattle to Gagati he thereby assigns her share

14 Now as to his taking five times,—the sacrifice is of equal measure with the year and five seasons there are in the year the latter he gains in five (divisions),—for this reason he takes five times And as to his taking it with For Vishnu (I take) thee! for Vishnu thee! it is because he who takes out (material) for the sacrifice takes it for Vishnu

15 It is a sacrificial cake on nine potsherds,—for the guest offering is the head of the sacrifice and the Gâyatri consists of nine syllables<sup>2</sup> eight (syllables) are those he recites and the sacred syllable<sup>3</sup> is the ninth and the Gâyatri is the fore-part of the

<sup>1</sup> Atithi āthyaṃ the guest's guest meal

<sup>2</sup> According to Taitt S VI 2 1 4 it is because the head has nine seams navadhā sro vishyātām

<sup>3</sup> The final syllable of the prayers recited in offering is protracted and nasalized a final 'a' becoming ōṃ—this drawing out of the syllable is called prāṇava

sacrifice<sup>1</sup>, and so is that (cake) the fore-part of the sacrifice therefore it is a cake on nine potsherd

16 The enclosing sticks are of kârshmarya wood (*Gmelina Arborea*<sup>2</sup>) for the gods, once upon a time perceived that one the karshmarya to be the Rakshas killer among trees Now the guest offering being the head of the sacrifice the enclosing sticks are of kârshmarya wood in order that the evil spirits may not injure the head of the sacrifice

17 The prastara-bunch<sup>3</sup> is of asvavâla grass (*Saccharum Spontaneum*) For once upon a time, the sacrifice escaped from the gods It became a horse (asva) and sped away from them The gods, rushing after it, took hold of its tail (vala) and tore it out, and having torn it out, they threw it down in a lump and what had been the hairs of the horse's tail then grew up as those plants (of asvavâla grass) Now the guest-offering is the head of the sacrifice, and the tail is the hind part (of animals) hence by the prastara being of asvavâla grass he encompasses the sacrifice on both sides

18 There are two vidhṛztis<sup>4</sup> of sugar cane, lest

<sup>1</sup> Because the Gâyatrî metre is connected with the prâta/savana or morning pressing See IV 2 5, 20 seq At Br III 27 seq

<sup>2</sup> See I 3 3 19-20 where the approved kinds of wood for the paridhis at an ishâ are enumerated

<sup>3</sup> For the prastara or bunch of reed grass representing the sacrificer, see I 3 3 5 seq 8 3 11 seq The asvavâla (horse-tail) grass (generally called kâra) is said to resemble horse-hair and is used for twine, mats thatch &c Sir H. M. Elliot, *Races of the N W Prov* II pp 371, 372 describes it as growing from three to fifteen feet high and flowering in great profusion after the rains the base of the flowers being surrounded with a bright silvery fleece which whitens the neighbouring fields so much as frequently to resemble a fall of snow

<sup>4</sup> For the vidhṛztī or stalks laid across the barhis (sacrificial

the barhis and the prastara should become mixed up together. Having then purified the ghee<sup>1</sup>, he takes all the butter-portions in four ladlings<sup>2</sup> for at this (sacrifice) there are no after-offerings.

19 When he has placed the sacrificial dishes (on the altar)<sup>3</sup>, he churns the fire. For the guest-offering is the head of the sacrifice, and in churning (the fire) they produce that (sacrifice), and one who is born is born with the head first: hence he thereby makes the sacrifice to be produced with the head first. Further Agni means all the gods: since offering is made in the fire to all gods and the guest-offering is the head of the sacrifice, hence through all the deities he secures success to the sacrifice from the very head (beginning). This is why he churns the fire<sup>4</sup>.

20 He takes the bottom piece of wood<sup>5</sup> with the text (Vag S V, 2), 'Thou art the birth-place of Agni,' for it is thereon that Agni is produced: hence he says 'Thou art the birth place of Agni.'

21 Thereon he lays two sprouts of a kusa stalk (with the tops towards the east) with 'Ye are

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grass covering the altar) to keep the prastara separate from the latter when laid upon it: see I 3, 4 10. As no special mention is made of the barhis, the same material has to be used for it as at the model ishā (New and Full moon sacrifice) viz Kusa grass (*Poa Cynosuroides*).

<sup>1</sup> See I, 3 1 22-23

<sup>2</sup> See I 3, 2 8-9

<sup>3</sup> See I 3, 4, 14

<sup>4</sup> On the production of the fire by 'churning' see part 1, p 294 note 3

<sup>5</sup> The *adhimanthana sakala* is a chip of wood used for the lower churning stick (*adharāraṇi*) wherein the upper churning stick is drilled to rest upon. It is laid down on the altar grass (*barhis*) from south to north. According to Sayana it is a chip obtained in rough hewing the sacrificial stake.



males<sup>1</sup>, thereby these two are as two (sons) born together here from a woman

22 Thereon he lays the lower churning stick (with the top to the north), with 'Thou art Urvasī! He then touches the (ghee in the) ghee-pan with the upper churning stick with, Thou art Âyu he puts it down (on the lower araṇi) with, Thou art Purûravas For Urvasī was a nymph and Purûravas was her husband and the (child) which sprung from that union was Âyu<sup>2</sup> in like manner does he now produce the sacrifice from that union Thereupon he says (to the Hotṛ), 'Recite to Agni, as he is churned'<sup>3</sup>

23 He churns with the texts With the Gâyatri metre I churn thee!—With the Trishṭubh metre I churn thee!—With the Gagati metre I churn thee! For it is with the metres that he churns him (Agni the fire) the metres he recites to him when he is churned whereby he attaches the metres to the sacrifice even as the rays (are attached) to yonder sun — Recite to the born one<sup>1</sup> he says,

<sup>1</sup> In this sense *vrishanau* is taken by Mahîdhara (sektarau from *vrishan*) Sâyana and apparently also by our author Perhaps it means 'testicles (*vrishana*) in the text See III, 6 3 10 and part 1, p 389, note 3

<sup>2</sup> The myth of Purûravas and Urvasī is given at length XI 5, 1 1-17 Compare also Max Muller Chips, vol 11 p 102 seq A Kuhn Herabkunft des Feuers p 78 seq

<sup>3</sup> The verses which the Hotṛ has to recite are (a) one to Savitr (the Vivifier viz Rîg veda I 24 3) (b) to Heaven and Earth (IV 56 1) (c) a triplet to Agni (VI, 16 13-15) If fire has not appeared by this time he recites the so called Rakshas-killing verses (X 1 18) repeating them until fire has been produced. See Âit Br I 17 Âsv Sr II 16

when he (Agni) is produced<sup>1</sup>, and To him who is thrown<sup>2</sup>! when he throws him (on the old Aha vaniya fire)

24 He throws (the fire on the hearth) with the text (Vâg S V 3) 'For our sake be ye two (fires) friendly to one another of one mind unblemished! Injure not the sacrifice, nor the lord of the sacrifice! be gracious unto us this day ye knowers of beings! He thus bespeaks peacefulness between them that they may not injure each other

25 He then takes out some clarified butter with the dipping spoon and pours it on the fire with the text (Vâg S V 4) Agni resorteth to Agni, he the son of the seers that shieldeth us from curses graciously offer thou for us now with good offering never withholding the oblation from the gods Hail! For the purpose of offering they have produced him and by this offering he has now gratified him that is why he thus makes offering unto him

26 It (the guest-offering) ends with the *Idâ* no after-offerings are performed For the guest-offering is the head of the sacrifice, and the head is the fore-part he thus fits him up as the head of the sacrifice But were he to perform the after offerings it would be as if, by reversing, he were to put the feet in the place of the head. Hence it ends with the *Idâ*, and no after offerings are performed

<sup>1</sup> The Hotri recites the two verses, Rig veda I 74 3, VI, 16 40

<sup>2</sup> The verb is *pra hrî* which is also the common term for the hurling of the thunderbolt The six verses recited by the Hotri are Rig veda VI, 16, 41-42, I 12 6 VIII, 43 14, VIII, 73 8, I, 164 50

THE TÂNUNAPTRA OR COVENANT OF  
TANUNAPÂT<sup>1</sup>

SECOND BRAHMANA

1 When the gods had performed the guest-offering discord befell them. They separated into four different parties unwilling to yield to each other's excellence — Agni with the Vasus Soma with the Rudras, Varuna with the Adityas and Indra with the Maruts Brihaspati with the All gods say some<sup>2</sup> but indeed those who separated into four parties were 'all the gods. When they were separated the Asura Rakshas came after them and entered between them.

2 They became aware of it — Forsooth we are in an evil plight the Asura-Rakshas have come in between us we shall fall a prey to our enemies. Let us come to an agreement and yield to the excellence of one of us! They yielded to the excellence of Indra, wherefore it is said Indra is all the deities the gods have Indra for their chief'

3 For this reason let not kinsmen fall out, for any (enemy) of theirs be he ever so far away steps in between them they do what pleases their enemies and fall a prey to their enemies therefore let them not fall out. For he who, knowing this quarrels not does what displeases his enemies and

<sup>1</sup> The Tânûnaptra is a solemn covenant made by the sacrificer and his priests, in the name of Tanûnapât and while touching sacrificial butter, thereby pledging themselves not to injure each other

<sup>2</sup> Thus Ait Br I 24, where moreover the Rudras are assigned to Indra, (the Vasus to Agni and the Adityas to Varuna)

falls not a prey to his enemies let him therefore not quarrel

4 They said, Well then, let us contrive so that this (concord) of ours shall be for ever imperishable<sup>1</sup>

5 The gods laid down together<sup>1</sup> their favourite forms and desirable powers<sup>2</sup>, one after another and said, 'Thereby he shall be away from us he shall be scattered to the winds whosoever shall transgress this (covenant) of ours<sup>1</sup> — Whose (is it) as witness<sup>3</sup>?' — 'Tanûnapât the mighty<sup>1</sup> — Now the mighty Tanûnapât indeed is yonder blowing (wind), he is the witness of living beings entering thus as the in-breathing and out breathing

6 Wherefore they say 'The gods know the mind of man In his mind he proposes, it passes on to the breath and the breath to the wind, and the wind tells the gods what the mind of man is

7 Hence it was in regard to this what was said by the *Rishi* 'In his mind he proposeth, and it goeth on to the wind<sup>4</sup> and the wind telleth the gods what thy mind is O man

8 The gods laid down together their favourite forms and desirable powers and said, 'Thereby he shall be away from us he shall be scattered to the winds whosoever shall transgress this (covenant) of ours<sup>1</sup> And even now the gods do not transgress that (covenant) for how would they fare, were they

<sup>1</sup> Literally 'cut off together, part by part

<sup>2</sup> Or attributes resources 'dhâmân

<sup>3</sup> *Kasya upadrash/tur* the *Kāṇva* text has *Tasya na/ ka upadrash/ā* who (shall be) the witness of this (covenant) of ours?

<sup>4</sup> Cp *Atharva-veda* XII, 4, 31, In his mind he proposes and it goes forth to the gods.

to transgress it?—they would speak untruth and verily there is one law which the gods do keep namely the truth It is through this that their conquest, their glory is unassailable and so for sooth, is his conquest his glory unassailable who soever, knowing this speaks the truth Now, the Tānūnaptra is really that same (covenant of the gods)

9 The gods laid down together their favourite forms and desirable powers Now it is by taking portions of butter that they (the priests) lay down together the desirable forms and favourite powers Let him, then not covenant with any one and every one lest his favourite forms and desirable powers should be mixed up (with those of others) But let him not deceive one with whom he makes a covenant for thus it is said, Let there be no deceiving of him with whom one has made the covenant of Tanūnapât'

10 In the first place he takes (butter) therefrom<sup>1</sup>, with the text (Vag S V 5), 'For him that rushes onward, for him that rushes about, I take thee. He that blows yonder (the wind) does indeed rush onward and rush about, and it is for him that he takes (the butter) therefore he says 'for him that rushes onward for him that rushes about I take thee.

11 For Tanūnapât the mighty The mighty Tanūnapât truly is yonder blowing (wind), and it is for him that he takes (the butter) therefore he says, 'For Tanūnapât, the mighty'

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<sup>1</sup> VIZ. the butter in the dhruvâ spoon, pouring it into the vrata-pradâna, or vessel in which the fast-milk is handed to the sacrificer

12 For the powerful the most strong<sup>1</sup> He is indeed powerful and most strong, and for him he takes it therefore he says 'For the powerful the most strong

13 They then touch it at the same time Now the gods were fully agreed on this point, Verily so and thus shall he of us fare who shall transgress this (covenant) of ours<sup>1</sup> And so are these (priests and sacrificer) now agreed on this — Verily, so and thus shall he of us fare who shall transgress this (covenant) of ours<sup>1</sup>

14 They touch it simultaneously with the text, Thou art the strength of the gods unassailed and unassailable for the gods were indeed unassailed and unassailable while being together and speaking with one accord and holding together The strength of the gods doubtless means the favourite forms and desirable powers of the gods uncursed, curse-averting, uncursable for the gods have overcome every curse — May I straightway go to the truth! whereby he means to say, 'May I speak the truth may I not transgress this (covenant) — 'Establish me in welfare' for in welfare the gods indeed established themselves by speaking the truth, by performing the truth therefore he says Establish me in welfare<sup>1</sup>

15 Now those favourite forms and desirable powers which the gods put together they then deposited in Indra<sup>1</sup> — Indra verily is he that burns yonder (the sun), but he indeed did not burn in the beginning, but as now everything else is dark so was he then and it is by that very energy (derived

<sup>1</sup> According to Ait. Br I, 24 the gods deposited their forms in the house of king Varuṇa.

from those divine objects) that he burns Hence if many persons perform the consecration<sup>1</sup>, let it (the Tâûnaptra butter) after pouring the fast milk to it be handed only to the master of the house since he, among them is the representative of Indra And if he perform the consecration by means of an (offering) with a dakshinâ, let them hand it (the butter) to the sacrificer, after pouring the fast milk to it, for thus it is said,— The Sacrificer is Indra

16 Now what favourite forms and desirable powers the gods then laid together, all that was wrought together and became, the Sâman wherefore they say 'The Sâman is the truth, the Sâman is born of the gods'

### THE AVÂNTARADIKSHÂ OR INTERMEDIARY CONSECRATION

#### THIRD BRAHMANA.

1 When the gods had performed the guest offering discord arose between them They allayed it by means of the Tâûnaptra (oaths) They desired an atonement for having spoken evil to one another, for they had appointed no other consecration ceremony till the expiatory bath They perceived this intermediate consecration<sup>2</sup>

2 By means of fire they enveloped (the body) with a skin Now, fire being fervour, and the consecration being fervour they thereby underwent an intermediate consecration, and because they underwent that

<sup>1</sup> That is in a Sattrâ or sacrificial session, where all the officiating priests are consecrated and sacrificers the Yagamâna proper being styled Grîhapati (master of the house) See IV 6 8 1 seq

<sup>2</sup> The Avântaradikshâ extends to the end of the sixth Brahmana

intermediate consecration therefore this intermediate consecration (avântaradikshâ, is performed) They turned in their fingers more tightly and drew<sup>1</sup> their zone tighter, whereby they (again) put round them what had been put round them before<sup>2</sup>,—and so does he thereby make atonement for what heretofore he has done injurious to the vow for what he has spoken injurious to the vow

3 By means of the fire they (the priests) envelop him with a skin Now fire being fervour and the consecration being fervour, he thereby undergoes an intermediate consecration He turns in his fingers more tightly and draws the zone tighter, whereby he (again) puts round himself what was put round him before Moreover, it was offspring the gods thereby obtained.

4 By means of Agni (fire) they enveloped (the body) with a skin Now, Agni being the causer of sexual union, the progenitor, they thereby obtained offspring They turned in their fingers more tightly and drew their zone tighter, whereby they produced offspring for themselves And in like manner does he (the sacrificer) thereby obtain offspring

5 By means of Agni he envelops himself with a skin. Now, Agni being the causer of sexual union the progenitor, he thereby<sup>3</sup> obtains offspring He turns in his fingers more tightly and draws his zone tighter, whereby he produces offspring for himself

6 Now, while the gods were consecrated, whichever of them fetched fire-wood or uttered his appointed texts, him the Asura-Rakshas endeavoured to

<sup>1</sup> Our text has no verb, the Kâṇva recension reads *auhanta*

<sup>2</sup> VIZ. the dikshâ, as symbolised by the zone (or the skin)

<sup>3</sup> VIZ. through Agni, or the Avantaradikshâ



strike—the one by (assuming) the form of this one and the other by that of another They came to gether, upbraiding one another saying See what thou hast done to me! see, how thou hast struck me! But Agni alone did not speak thus to any one nor did any one speak thus to Agni

7 They said 'Have they spoken thus to thee also, Agni?' He said Verily, I have not spoken to any one nor has any one spoken to me

8 They became aware — 'He verily is the greatest repeller of the Rakshas among us, let us be like him thereby we shall escape from the Rakshas thereby we shall attain to the heavenly world They accordingly became like Agni, and thereby escaped from the Rakshas and attained to the heavenly world And in like manner does this one now become like Agni and thereby escape from the Rakshas and attain to the heavenly world It is in putting a kindling-stick on (the Āhavanīya fire<sup>1</sup>) that he enters upon the Avāntaradīkshā

9 He puts on the kindling-stick with the text (Vâg S V 6), 'O Agni, protector of vows, on thee, O protector of vows—' for Agni is lord of vows to the gods wherefore he says, 'O Agni, protector of vows on thee, O protector of vows— what bodily form<sup>2</sup> there is of thine, (may that be) here on me, and what bodily form there is of mine, (may that be) on thee! May my vows be bound up with thine, O lord of vows! whereby he envelops himself with the skin by means of Agni 'May the lord of consecration approve my

<sup>1</sup> The sacrificer's wife performs silently on and near the Gârhapatya fire the same ceremonies as her husband

<sup>2</sup> Tanu see p 10. note 4

consecration and the lord of penance my penance<sup>1</sup> Thereby he enters upon the intermediary consecration More closely he turns in his fingers, and closer he draws the zone, whereby he (again) puts round himself what was put round him before

10 They then attend on him with the boiling lustral water (*madanti*),—fire is heat and the lustral water is heat that is why they attend on him with the lustral water

11 Having touched the lustral water they (the priests and sacrificer) therewith strengthen<sup>1</sup> the king (*Soma*) The reason why, after touching the lustral water, they strengthen the king is this —ghee is a thunderbolt and *Soma* is seed hence they strengthen the king after touching the lustral water, lest they should injure the seed, *Soma*, by the thunderbolt, the ghee

12 Here now they say 'Him, *Soma* for whom that strengthening (meal) the guest offering, is prepared, they ought first to strengthen and then (ought to be performed) the *Avântaradīkshâ*, and thereupon the *Tânûnaptra*' But let him not do this For such indeed was the course of the sacrificial performance discord arose between them (the gods) thereat they attained to their former tranquillity then the *Avântaradīkshâ* and finally the strengthening

13 Then as to why they strengthen (*Soma*) *Soma* is a god, since *Soma* (the moon) is in the sky *Soma*, forsooth was *Vṛztra*, his body is the same as the mountains and rocks thereon grows that plant called *Usânâ*,—so said *Svetaketu Auddâlaki*

<sup>1</sup> On the *âpyayana* (*â pya* to swell, make swell to strengthen become strong increase fill), see part 1 p 178 note 2 According to *Âpastamba* and other authorities, they tie a piece of gold to their nameless (gold) finger, and touch the *Soma* with their moist hands

they fetch it hither and press it and by means of the consecration and the Upasads by the Tānūnaptra and the strengthening they make it into Soma. And in like manner does he now make it into Soma by means of the consecration and the Upasads, by the Tānūnaptra and the strengthening

14 It is bees honey, they say for bees honey means the sacrifice, and the bees that make the honey are no other than the officiating priests, and in like manner as the working bees make the honey increase so do they (the priests) thereby strengthen the sacrifice

15 By means of the sacrifice the gods gained that supreme authority which they now wield. They spake 'How can this (world) of ours be made unattainable to men?' Having sipped the sap of the sacrifice as bees would suck out honey, and having drained the sacrifice and scattered it by means of the sacrificial post, they disappeared, and because they scattered (yopaya) therewith, therefore it is called yūpa (post)

16 Now this was heard by the R̥ishis. They collected the sacrifice, and as that sacrifice was collected, so does he collect the sacrifice who is consecrated. The sacrifice is speech hence he thereby again supplies what part of the sacrifice here has been sucked out and drained

17 They strengthen (the Soma), being six<sup>1</sup>,—there are six seasons having become the seasons, they strengthen it<sup>2</sup>

18 They strengthen him with (Vāg S V, 7),

<sup>1</sup> Viz the five priests—Brahman, Udgatrī, Hotrī, Adhvaryu, and Āgnīdhra—and the sacrificer

<sup>2</sup> That is as the seasons make the Soma-plant grow

Let stalk after stalk of thine wax strong, O divine Soma! whereby they strengthen (increase) stalk after stalk of his — 'for Indra the winner of the ekadhana<sup>1</sup>, Indra indeed is the deity of the sacrifice therefore he says For Indra the winner (or bestower) of the ekadhana For verily every one of those stalks swells to fill a hundred or ten<sup>2</sup> ekadhana cups for the several gods 'May Indra wax strong for thee, and wax thou strong for Indra! for Indra is the deity of the sacrifice he thus strengthens him who is the deity of the sacrifice By saying Wax thou strong for Indra' he instils that invigorating draught into him Strengthen us friends with gain and understanding! 'With gain he says with reference to what he gains, and 'with understanding he says with reference to what he recites 'Mayest thou thrive, O divine Soma, and may I attain to the Soma-feast! They the priests and sacrificer have one prayer in common, 'May we reach the end of the sacrifice!' hence he thereby means to say May I reach the end of the sacrifice!'

19 Thereupon they make amends on the prastara. For the sacrifice requires a northward attend

<sup>1</sup> Ekadhana vid the meaning of ekadhana (apparently one prize or 'one part of the booty or goods') in this compound is not clear The author of the Brāhmaṇa seems to take it in its technical sense, viz the ekadhana pitchers in which the ekadhaṇā water used for mixing with the Soma juice is kept see III 9 3 16 27 34 According to Haug Transl Ait Br p 114 notes they are so called because the Adhvaryu throws one stalk of Soma (eka dhana) into each pitcher to consecrate it

<sup>2</sup> This antichmax is rather curious The Kāṇva text reads *dasa dasa va ha smaishā ekaiko msur devān pratīndrāyāikadhaṇān āpyāyanti* (!) *satam satam vā tasmād āhaikadhaṇavida it*

ance, but now they strengthen (Soma) after going, as it were towards the right (south)<sup>1</sup>, and the sacrifice being the fire they thereby turn their back on the sacrifice and thus do wrong and are cut off from the gods. Now the prastara also is (part of) the sacrifice, and by (touching) it they again get hold of the sacrifice. And this is his expiation of that (transgression) and so no wrong is committed by them and they are not cut off from the gods for this reason they make amends on the prastara.

20 Here now they say, On the anointed<sup>2</sup>—let them rather make amends on the unanointed<sup>3</sup>! They should indeed make amends on the unanointed (prastara), since anointed it is thrown into the fire.

21 They make amends<sup>3</sup> with Desirable treasures (may come) forth for strength and well being—the right for the right-saying—whereby

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<sup>1</sup> Soma's throne stands south of the Ahavaniya fire and in going to perform the apyayanam upon him the priests and sacrificer have to move round the fire along the east side of it towards the south (the region of the Fathers).

<sup>2</sup> This seems to be Sâyana's interpretation of the passage *akte nihnuvîrân anakta*. The two words, with their final syllable protracted being intended to strongly contradict the preceding 'akte. It is hardly possible to take the latter absolutely 'it being anointed (when thrown into the fire) let them make amends on it while unanointed. On the throwing of the prastara into the fire see I, 8 3 17. The prastara referred to is that of the guest offering (*âtithyeshâ*) which was broken off after the *Lââ* ceremony (see III 4, 1 26) and has to be completed after the present ceremony. Neither the prastara nor the barhis is burnt on this occasion.

<sup>3</sup> In performing this propitiatory rite the priests and sacrificer lay their hands on the prastara either both of them with the palms upwards, or only the right one and the left in the opposite way. Katy VIII, 2, 9. The latter mode is the one practised by the Taittirîyas. Sây on Taitt. S I, 2 11.

he means to say the truth for the truth-speaking — 'Homage be to Heaven and to the Earth' whereby they make amends to these two, heaven and earth, on whom this All is founded

22 Having then picked up the prastara he says 'Agnīdh does the water boil?' — 'It boils' replies the Agnīdh<sup>1</sup> 'Come hither with it!' He holds (the prastara) quite close over the fire. The reason why he does not throw it into the fire is that he (the sacrificer) is to perform therewith<sup>2</sup> during the days that follow and in that he holds it quite close over the fire, thereby it is for him as if it were really thrown into the fire. He hands it to the Agnīdh, and the Agnīdh puts it aside (in a safe place)

## THE UPASADS OR HOMAGES.

### FOURTH BRAHMAṆA.

1 Verily the Upasads (homages or sieges) are the neck of the sacrifice, and the Pravargya is its head. Hence when it is performed with the Pravargya<sup>3</sup>

<sup>1</sup> According to the Kāṇva text, this conversation takes the place of the colloquy (samudita) held by the Adhvaryu and the Āgnīdhra, after the prastara has been thrown into the fire at the normal *ishā*, see I, 8 3 20

<sup>2</sup> Or in the shape of it (*tēna*) the prastara representing the sacrificer himself. This sentence seems also to imply, that the sacrificer thereby continues to live during the days that follow

<sup>3</sup> The Pravargya an offering of heated milk which precedes each performance of the Upasads,—except at the first performance of the Soma sacrifice, when it is prohibited by many authorities,—seems originally to have been an independent ceremony and as such it is treated by most ritualistic books apart from the exposition of the Soma-cult. The Śatapatha brāhmaṇa deals with it in XIV 1-3 (Vāg S XXXIX). Its mystic significance appears to have been that of supplying the sacrificer with a new celestial body. There seems to have been a tendency towards exalting its

they perform the Upasads<sup>1</sup> after performing the Pra vargya, and thereby they put the neck in its place

2 The anuvâkyâs (invitatory prayers) in the fore noon are the yâgyâs (offering prayers) in the after noon, and the yagyâs are the anuvâkyâs<sup>2</sup> He thus interlinks them whence those joints and those bones of the neck are interlinked

3 Now the gods and the Asuras both of them sprung from Pragâpati were contending against each other<sup>3</sup> The Asuras then built themselves castles in these worlds,—an iron one in this world, a silver one in the air, and a golden one in the sky

4 The gods then prevailed They besieged them by these sieges (upasad), and because they be sieged (upa sad) them, therefore the name Upasads

importance—if not indeed towards making it take the place of the Soma cult The hot milk (gharma) is even styled Samrâg or supreme king—as against the title râgan or king assigned to Soma and a throne is provided for it, just as for the latter The rules for its performance according to the Apastamba Srauta-sûtra, have been published with a translation by Professor Garbe (Zeitsch der D M G XXXIV, p 319 seq) See also Haug's Transl. of the Âit. Br pp 41-43 Weber Ind Stud IX pp 218-220

<sup>1</sup> The Upasadañ consisting of three offerings of ghee to Agni Soma and Vishnu followed by a Homa have to be performed twice daily for at least three days (the normal number at the Agnishoma) The first days performance is called (from the corresponding Homa) the ayañsayâ (lying in iron made of iron) the second day's ragañsayâ (silvern) and the third day's harisayâ (golden) If there are six or twelve Upasad days, each of the three varieties of performance has assigned to it an equal number of successive days and if there are more than twelve the three varieties are to be performed alternately

<sup>2</sup> For the anuvâkyâs and yâgyâs, as well as the kindling verses (sâmîdhenis) to be recited at the Upasads, see Âit Br I, 26 Ârv IV, 8

<sup>3</sup> For other versions of this myth, see Âit. Br I 23, Taitt S VI, 2, 3

They clove the castles and conquered these worlds  
Hence they say, A castle is conquered by siege,  
for it is indeed by beleaguering that one of these  
human castles is taken

5 By means of these sieges, then the gods clove  
the castles and conquered these worlds And so  
does this one (the sacrificer) now —no one it is true  
builds for himself castles against him in this world  
he cleaves these same worlds, he conquers these  
worlds therefore he offers with the Upasads

6 They have clarified butter for their offering  
material For ghee is a thunderbolt and by that  
thunderbolt, the ghee, the gods clove the strong-  
holds and conquered these worlds And so does  
he cleave these worlds by that thunderbolt, the  
ghee, and conquer these worlds therefore they  
(the Upasads) have ghee for their offering material

7 He takes eight times (ghee) in the *guhû* and  
four times in the *upabhr̥t*, or conversely they say,  
he is to take of it only four times in the *guhû* and  
eight times in the *upabhr̥t*<sup>1</sup>

8 He takes eight times in the *guhû*, and four  
times in the *upabhr̥t* He thereby makes the  
thunderbolt heavy in front and with that thunder  
bolt heavy in front he cleaves these worlds, and  
conquers these worlds

9 Agni and Soma verily are yoke fellows among  
the gods for these two he takes (ghee) in common<sup>2</sup>  
For *Vishnu* (he takes) singly He makes only the  
one libation (*âghâra*) which (he makes) with the  
dipping-spoon (*sruva*)<sup>3</sup> For when he has made

<sup>1</sup> This would be the regular mode of ladling See I, 3, 2 8 seq

<sup>2</sup> See p 108, note 1

<sup>3</sup> For the two *âghâra*, or libations of ghee made with the



the northern (higher) libation he retires<sup>1</sup> 'May I conquer for conquest' so he thinks, and therefore he makes only the one libation, that with the dipping spoon.

10 When he has called (on the Âgnidhra) for the Sraushat he does not elect the Hotr<sup>2</sup> Seat thee, O Hotr<sup>1</sup> he says The Hotr sits down on the Hotr's seat Having sat down he urges the Adhvaryu, and he thus urged takes the two offering-spoons<sup>3</sup>

11 While passing over (to the south side of the fire and altar) he says<sup>4</sup> (to the Hotr), Recite the invitory prayer to Agni<sup>1</sup> and having called for the Sraushat he says Pronounce the offering prayer to Agni<sup>1</sup> and pours out the oblation when the Vasha<sup>1</sup> is uttered

12 Thereupon he says, 'Recite the invitory prayer to Soma<sup>1</sup> and having called for the Sraushat he says, 'Pronounce the offering prayer to Soma<sup>1</sup> and pours out the oblation when the Vasha<sup>1</sup> is uttered

13 Thereupon, while pouring the ghee which is in the upabhr̥t together (with what is left in the guhû) he says 'Recite the invitory prayer to Vishnu<sup>1</sup> and, having called for the Sraushat he says, 'Pronounce the offering prayer to Vishnu<sup>1</sup>

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sruva north of the fire and guhû south of the fire respectively see I, 4 4 1 seq At the Upasad ishî neither fore-offerings (prayâga) nor after offerings (anuyâga) are performed

<sup>1</sup> Viz. to the offering place on the south side of the fire The covert meaning is that, were he to make the second libation, he would have to recede from the higher (uttara, northern) position already gained.

<sup>2</sup> See I 5 1 1 seq <sup>3</sup> See I 5 2 1 seq <sup>4</sup> See I, 7 2 1 seq

<sup>5</sup> Of the ghee in the guhû (obtained from eight ladlings with the

and pours out the oblation when the Vashaḥ is uttered

14 The reason why in offering he remains standing in one and the same place and does not move about as he is wont to do here in performing is that he thinks 'I will conquer for conquest'<sup>1</sup> And the reason why he offers to those deities is that he thereby constructs the thunderbolt Agni (he makes) the point (anika) Soma the barb (salya) and Vishṇu the connecting piece (kulmala)<sup>2</sup>

15 For the thunderbolt is the year the day is Agni, the night Soma and what is between the two, that is Vishṇu Thus he makes the revolving year

16 The thunderbolt is the year by that year, as a thunderbolt, the gods clove the strongholds and conquered these worlds And so does he now by that year as a thunderbolt, cleave these worlds and conquer these worlds This is why he offers to those gods

17 Let him undertake three Upasads, for, there being three seasons in the year it is thereby made of the form of the year he thus makes up the year He performs twice each

sruva) he first offers one half each to Agni and Soma. Thereupon he pours the ghee from the upabhr̥t (obtained from four ladlings with the sruva) into the guhū and offers it to Vishṇu.

<sup>1</sup> It is for conquest that he does not move about as he (does when he) performs here in any other sacrifice. Kāṇva recension.

<sup>2</sup> ? The socket compare At Br I, 25, 'The gods constructed that arrow the Upasads Agni was its point (? anika, shaft, Haug), Soma its barb (salya, steel H.) Vishṇu its shaft (teganam point, H.) and Varuṇa its feathers (parṇa) For the arrow consists of three parts anika salya, and tegana For the arrow consists of two parts salya and tegana. Here salya would seem to be the barbed head piece (with the point, anika), and tegana the shaft or reed of the arrow

18 These amount to six for, there being six seasons in the year it is thereby made of the form of the year he thus makes up the year

19 And should he undertake twelve Upasads — there being twelve months in the year, it is thereby made of the form of the year he thus makes up the year He performs twice each

20 These amount to twenty four,—there being twenty four half moons in the year it is thereby made of the form of the year he thus makes up the year

21 As to his performing in the evening and in the morning —it is because only thus completeness is obtained When he performs in the forenoon, then he gains the victory,—and when he performs in the afternoon he does so that it may be a good (complete) victory —and when he offers the Homa (it is as if) people fight here for a stronghold, and having conquered it, they enter it as their own

22 When he performs (the upasads) he fights, and when (the performance) is completed he conquers, and when he offers the Homa<sup>1</sup>, he enters that (stronghold) now his own

23 He offers it (with the verse) with which he

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<sup>1</sup> On the completion of each performance of the Upasad offerings after the anointing of the prastara (see I, 8 3 11-14) and previously to taking up the enclosing sticks (ib 22) a homa (or gu hoti) offering (part 1 p 263 note 2) called Upasad homa, has to be performed with the dipping spoon the sacrificer holding on to Adhvaryu from behind, while the ghee is poured into the fire Its performance over the Upasads are brought to an end by a repetition of the ceremony with the prastara (which is not burnt) described above, III 4 3 22, and the minor concluding ceremonies (I, 8 3 23 seq 9 2 19 seq.), whereupon the Subrahmanya litany (III, 3, 4, 17) is recited

will have to perform twice in one day<sup>1</sup> (Vâg S V, 8) 'What most excellent iron-clad body is thine, O Agni established in the deep it hath chased away the cruel word, it hath chased away the fearful word, Hail!' for such like it was, it was indeed iron

24. Again he offers (with the verse) with which he will have to perform twice in one day 'What most excellent silver-clad body is thine, O Agni, established in the deep it hath chased away the cruel word, it hath chased away the fearful word, Hail!' for such-like it was it was indeed silver

25 And again he offers (with the verse) with which he will have to perform twice in one day, 'What most excellent gold-clad body is thine, O Agni, established in the deep it hath chased away the cruel word it hath chased away the fearful word, Hail!' for such-like it was, it was indeed golden If he undertakes twelve Upasads, let him perform each of them for four days

26 Now then of the fast-homages Some Upasads get wider and wider, others narrower and narrower those at which he milks out one (teat)<sup>2</sup> on the first day, then two, and then three, are those that get wider and wider and those at which he

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<sup>1</sup> While the Hotri as we saw (parag 2 above) uses the same two verses twice in one day, viz one for the anuvâkyâ in the morning and for the yâgyâ in the afternoon, and the other for the yâgyâ in the morning and for the anuvâkyâ in the evening—the Adhvaryu is to use the three formulas here mentioned on the three Upasad days respectively, both at the morning and afternoon performances

<sup>2</sup> Viz of the vrata-dughâ or cow supplying his fast-milk The milk so obtained is to be his only food during the Upasad days

milks out three on the first day, then two and then one are those that get narrower and narrower Those getting narrower and narrower are (as good as) those getting wider and wider and those getting wider and wider are (as good as) those getting narrower and narrower

27 Verily, the world is conquered by austere devotion Now his devotion becomes ever and ever wider, he conquers an ever and ever more glorious world and becomes better even in this world, whosoever, knowing this, undertakes the Upasads that get narrower and narrower<sup>1</sup> let him therefore undertake the Upasads that get narrower and narrower And should he undertake twelve Upasads let him have three (teats) milked out for four days, two for four days, and one for four days

## PREPARATION OF THE SOMA ALTAR WITH THE HIGH ALTAR<sup>2</sup>

### FIFTH ADHYĀYA. FIRST BRAHMAṆA.

1 From that post which is the largest on the east side (of the hall)<sup>3</sup> he now strides three steps forwards (to the east), and there drives in a peg,—this is the intermediate (peg)<sup>4</sup>

<sup>1</sup> The simile is apparently taken from the arrow, which pierces the deeper the more pointed it is cf parag 14 above, Ait Br I, 25 Also Taitt. S VI, 2, 3, 5, where a goad (āra?) is compared.

<sup>2</sup> The preparation of the special altars—viz the large Soma altar (mahā vedi or saumiki vedi) and the 'high altar (uttara vedi) on the former—takes place on the last but one Upasad day after the morning performance of the Upasads

<sup>3</sup> This post stands in the middle of the east door of the hall or Prāñña vamsa, just in front of the Āhavanīya fire See p 3, note 2

<sup>4</sup> Antaḥpāta, lit. 'falling within or between, because it stands

2 From that middle peg he strides fifteen steps to the right, and there drives in a peg,—this is the right hip

3 From that middle peg he strides fifteen steps northwards, and there drives in a peg,—this is the left hip

4 From that middle peg he strides thirty-six steps eastwards and there drives in a peg—this is the fore-part<sup>1</sup>

5 From that middle peg (in front) he strides twelve steps to the right and there drives in a peg—this is the right shoulder

6 From that middle peg he strides twelve steps to the north and there drives in a peg,—this is the left shoulder This is the measure of the altar

7 Now the reason why it is thirty steps broad behind is this the Virâg metre consists of thirty syllables, and by means of the Virâg the gods obtained a firm footing in this world and even so does he now by means of the Virâg, obtain a firm footing in this world

8 But there may also be thirty-three (steps), for of thirty-three syllables also consists the Virâg, and by means of the Virâg he obtains a firm footing in this world

9 Then as to why the easterly line<sup>2</sup> is thirty six steps long,—the Br̥hatī consists of thirty six syllables, and by means of the Br̥hatī the gods obtained

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between the (new) altar and the Prâñna-vamśa fires and altar See III, 5, 2 2

<sup>1</sup> That is the middle of the front side of the altar or as it were its head, where the high altar is to be raised.

<sup>2</sup> The prâñī is the line drawn from the middle of the west side to that of the front side of the altar forming as it were the spine (prishkyā) of the altar

the heavenly world and so does he now by means of the Br̥zhatī obtain the heavenly world and that offering fire (Ahavanīya) of his is in the sky

10 And as to (the altar) being twenty four steps broad in front —the Gâyatrī consists of twenty-four syllables, and the Gâyatrī is the fore part of the sacrifice this is why it is twenty four steps broad in front This is the measure of the altar

11 And why it is broader behind — Wider behind broadhipped thus they praise a woman And by its being wider behind he makes that womb at the hind part (of the altar) wider and from that wider womb these creatures are born

12 That high altar (Uttaravedī<sup>1</sup>) is the nose of the sacrifice because they throw it up so as to be higher than the altar, therefore it is called high altar

13 Now in the beginning there were two kinds of beings here the Adityas and the Angiras The Angiras then were the first to prepare a sacrifice and having prepared the sacrifice they said to Agni

Announce thou to the Adityas this our to morrow's Soma feast, saying Minister ye at this sacrifice of ours!

14 The Adityas spake (to one another) 'Contrive ye how the Angiras shall minister unto us and not we unto the Angiras'

15 They said, 'Verily by nothing but sacrifice is there a way out of this<sup>2</sup> let us undertake another

<sup>1</sup> On the *uttara vedī* (lit. higher upper altar) now about to be raised on the fore part of the great altar (*mahā vedī* or *saumikī vedī*) described in the preceding paragraphs, see also part 1, p 392 note

<sup>2</sup> The Kāṇva MS reads, *nāpakramānam astviti* which, if correct

Soma feast<sup>1</sup> They brought together the (materials for) sacrifice, and having made ready the sacrifice, they said 'Agni, thou hast announced to us a Soma feast for to morrow but we announce to thee and the Angiras a Soma feast even for to day it is for us that thou art (to officiate as) Hotṛ<sup>11</sup>

16 They sent back some other (messenger) to the Angiras, but the Angiras going after Agni, were exceeding angry with him saying 'Going as our messenger, why didst thou not mind us<sup>2</sup> ?

17 He spake, 'The blameless chose me as the chosen of the blameless, I could not go away And let not therefore the chosen (priest) of a blameless man turn away from him The Angiras then officiated for the Âdityas in the sacrifice with Soma bought (kṛi) on the same day (sadyas) whence this Sadyaḥkṛi<sup>3</sup>

18 They brought Vâḥ (speech) to them for their sacrificial fee They accepted her not, saying 'We shall be losers if we accept her' And so the performance of that sacrifice was not discharged (completed) as it was one requiring a sacrificial fee

19 Thereupon they brought Sûrya (the sun) to them, and they accepted him Wherefore the Angiras say 'Verily we are fit for the sacrificial office we are worthy to receive Dakshinâs yea, even he that burns yonder has been received by us<sup>4</sup> !

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would mean, Let there be no going away! i.e. Let us not go (to the Angiras)! or perhaps Do not thou (Agni) go away!

<sup>1</sup> Teshâm nas tvam hotâsîti, perhaps thou wilt sacrifice for us.

<sup>2</sup> Sent by us why didst thou not return? Kâṇva rec.

<sup>3</sup> An ekâha (one day's) performance of the Soma sacrifice at which the consecrations, buying and pressing of Soma, are compressed into one day

<sup>4</sup> Apī vâ asmâbhir esha pratgr̥hītaḥ, Ist doch jener von uns empfangen worden.



Hence a white horse is the sacrificial fee for the Sadyaḥkṛt

20 On the front of this (horse) there is a golden ornament, whereby it is made an image of him that burns yonder

21 Now Vāḥ was angry with them 'In what respect, forsooth is that one better than I,—wherefore is it, that they should have accepted him and not me<sup>1</sup>? So saying she went away from them. Having become a honess she went on seizing upon (everything<sup>2</sup>) between those two contending parties, the gods and the Asuras The gods called her to them and so did the Asuras Agni was the messenger of the gods and one Saharakshas for the Asura Rakshas

22 Being willing to go over to the gods she said 'What would be mine if I were to come over to you?'—The offering shall reach thee even before (it reaches) Agni' She then said to the gods Whatsoever blessing ye will invoke through me all that shall be accomplished unto you! So she went over to the gods

23 And, accordingly when he pours ghee on the high altar<sup>3</sup> while the fire is held (over it)—since the gods said to her on that occasion The offering shall reach thee even before Agni—then that offering does reach her even before (it reaches) Agni, for this (high altar) is in reality Vāḥ And when he raises

<sup>1</sup> The Kāṇva text reads, Na maḍ esha kena kṇa sreyan iti na bandhunā na kena kṇa katham etam pragṛihmyur na mām iti That one is not my superior by anything not by kinship, not by anything why should they accept him and not me?

<sup>2</sup> Ādadānā kaḥara=gighatsaya sampastham sarvam svīkurvatī, Sāy

<sup>3</sup> See III, 5 2 9-11

the high altar, it is for the completeness of the sacrifice for the sacrifice is *Vâk* (speech) and that (high altar) is *Vâk*

24 He measures it with the yoke and pin — namely with the yoke (that place) whither they take (the earth) and with a yoke pin that from whence they take (the earth<sup>1</sup>) for the team is harnessed with the yoke and the pin it is because she (*Vâk*) as a lioness, at that time roamed about unappeased that he thus yokes her here at the sacrifice

25 One must not therefore accept a *Dakshinâ* (sacrificial fee) that has been refused (by another priest<sup>2</sup>), for having turned into a lioness it destroys him,—nor must he (the sacrificer) take it home again for having turned into a lioness it destroys him,—nor must he give it to any one else as he would thereby make over the sacrifice to some one other than himself Hence if he have any wretched kinsman let him give it to him for in that he gives it away it will not turn into a lioness and destroy him, and in that he gives it to a kinsman he does not make over (the sacrifice) to one other than himself and this is the settling of a refused *Dakshinâ*.

26 He now takes the yoke-pin and the wooden sword, and from where the northern peg of the front side is, he strides three steps backwards and there marks off the pit (*ġâtvâla*) The measure for the pit is the same (as for the high altar)<sup>3</sup> there

<sup>1</sup> That is to say the pit (*ġâtvâla*) whence the earth for the high altar is taken is measured with the yoke pin and the high altar with the yoke *Sâyana* seems to take it differently *Yatra yasmin dese yugena haranti yato yasmât tatra samyayâpi haranti*

<sup>2</sup> Or perhaps one must not take back a *Dakshinâ*, refused by a priest

<sup>3</sup> The earth taken from the pit being used for constructing the

is no (other) measure in regard to it wherever he himself may think fit in his mind (to fix it) in front of the heap of rubbish (utkara), there let him mark off the pit

27 From the (north) edge of the altar he lays down the pin from south to north, and draws the (western) outline with the text (Vag S V 9) 'Thou art for me the resort of the afflicted!' Thereby he means this (earth), for it is thereon that he walks afflicted

28 Thereupon he lays down the pin in front from south to north and draws the outline with, 'Thou art my wealth resort' Thereby he means this (earth), for it is thereon that he walks having acquired (wealth)

29 He then lays down the pin along the (north) edge of the altar from west to east and draws the outline with, 'Preserve me from being in want!' Thereby he means this (earth) 'Wherever there is want, from that preserve me!'

30 He then lays down the pin on the north side from west to east and draws the outline with 'Preserve me from being afflicted!' Thereby he

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high altar both are of the same size or cubic content. The pit is to measure thirty two angulas (about two feet) on each side. As to the exact distance of the pit from the north-east peg, this is to be left to the discretion of the Adhvaryu, provided it be in front of the utkara or heap of rubbish formed in making the large altar (on which the high altar is raised) and a passage be left between the utkara and the pit. The latter is contiguous to the north edge of the large altar. As described in the succeeding paragraphs, the west side is marked off first (by drawing the wooden sword along the inner side of the yoke-pin) then successively the front the south, and the north sides

<sup>1</sup> For nāthutāt and vyathutāt the Kāṇva text as the Taitt. S VI, 2, 7, 2, has the readings 'nāthutam' and 'vyathitam'

means this (earth) wherever there is affliction, from that preserve me !<sup>1</sup>

31 He then flings (the wooden sword)<sup>1</sup>, at the place where he flings<sup>2</sup>, the Agnidh sits. He flings while mentioning the names of the Agnis<sup>3</sup>. For those (three) Agnis whom the gods at first chose for the office of Hotr<sup>4</sup> passed away they crept into these very earths—namely, into this one and the two beyond it. It is really with this one<sup>4</sup> that he now flings.

32 He flings with the texts, May the Agni called Nabhas<sup>5</sup> know (thee)! Go thou O Agni Angiras with the name of Âyu (life)! What life they passed away from<sup>6</sup> that he bestows that he re-animates. Having with, 'Thou who art in this earth,' taken (the loose soil dug up by the wooden sword), he puts it down (on the altar<sup>7</sup>) with Whatever inviolate, holy name of thine

<sup>1</sup> Compare the Stambayagur haranam (which has also to be performed on the present occasion, in preparing the large altar), I 2 4, 8 seq.

<sup>2</sup> That is, at the place where the uttaravedi is to be raised, whence the Adhvaryu throws the sphya to where the pit is to be dug. While he throws (or thrusts in) the wooden sword, the sacrificer has to take hold of him from behind.

<sup>3</sup> See I, 2 3 1.

<sup>4</sup> I.e. with the Agni who entered into this earth.

<sup>5</sup> Apparently vapour, welkin. The Kânva rec. reads 'Mayest thou know Agni's name Nabhas' (Vider Agner &c). The Taitt. S. on the other hand reads vider Agni nabho nâma, which Sâyana explains by the Agni of the vedi (1) is Nabhas by name.

<sup>6</sup> Yat pradhanvams tad âyur dadhâti. Perhaps we ought to read with the Kânva text Yat prâdhanvat tad astinn ayur dadhâti tad enam samirayati, 'the life which passed away (?), that he bestows on him, therewith he re-animates him.'

<sup>7</sup> He throws it on the fore-part of the altar close to the peg marking the middle of the front side, where the 'high altar' is to be raised on it.

therewith I lay thee down<sup>1</sup> whereby he means to say, whatever holy name unviolated by the Rakshas is thine thereby I lay thee down<sup>1</sup> —With

Thee moreover for the delight of the gods he takes (earth) a fourth time<sup>2</sup> whereby he means to say, I take thee well pleasing to the gods He takes that (high altar) from a quadrangular pit for there are four quarters thus he takes it from all the four quarters

33 Thereupon he shifts (the earth) asunder, with the text (Vâg S V, 10) Thou art a lioness over coming the enemies, be thou meet for the gods<sup>1</sup> Inasmuch as on that occasion she became a lioness and roamed about unappeased therefore he says to her Thou art a lioness, and by over coming the enemies he means to say, 'Through thee may we worst our enemies Be thou meet for the gods he says, because the high altar is a woman her he thus renders meet for the gods

34 He makes it on each side either of the size of the yoke, or ten feet of the sacrificer's<sup>3</sup>, for the

<sup>1</sup> He repeats the same ceremony a second and a third time with the same texts except that instead of Thou who art in this earth he says Thou who art in the second (third) earth

<sup>2</sup> He takes with the spade as much as is required to make the high altar of the proper size

<sup>3</sup> This statement seems to have greatly puzzled the later ritualists, as Kâty V 3 32-35 and the comments thereon show In rule 32 it is laid down in accordance with paragraph 26 above that the Adhvaryu is to make the high altar of the size of the yoke pin and the pit i e about two feet square The next rule then leaves an option between four other measurements, viz he may make it either one third of the area of the large altar, or of unlimited size or of the size of the yoke (86 angulas=c. 5—5½ feet) or of ten of the sacrificer's feet This latter measurement is explained rather ingeniously by Harisvâmin as meaning that the high altar is to form

Virâg consists of ten syllables and the Virâg is speech and the sacrifice is speech. In the middle<sup>1</sup> he makes as it were a navel thinking, Seated in one and the same place I shall sprinkle (ghee) all round<sup>2</sup>

35 He sprinkles it with water inasmuch as on that occasion, she became a lioness and roamed about unappeased—water being (a means of) appeasement—he appeases her with water. And the high altar being a woman he thereby fits her for the gods: this is why he sprinkles it with water.

36 He sprinkles it with 'Thou art a lioness overcoming the enemies: get thee pure for the gods!' He then bestrews it with gravel. Now gravel certainly is an ornament because gravel is rather shining. And that gravel being the ashes of Agni Vaisvânara he is now about to place Agni thereon, and so Agni does not injure it: this is why he bestrews it with gravel. He bestrews it with 'Thou art a lioness, overcoming the enemies: array thee for the gods!' He then covers it<sup>3</sup> and thus covered it remains during that night.

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an oblong of three feet by one foot when in counting the number of sides of the three squares thus obtained we obtain ten sides of one foot each. However the repetition of 'dasa' in our text—which can only mean 'ten feet on each side'—does not favour this explanation. The last two alternatives according to rules 34–35 only apply to the Soma sacrifice because otherwise the altar (as in the case of the northern altar at the Kâturmâsya cf. part 1, p. 392) would not be large enough to contain a high altar of that size.

<sup>1</sup> The Kânva text wants it to be made at the back (gaghanena).

<sup>2</sup> When he makes the libation of ghee on the high altar (III 5 2 9–11) he pours it on the four corners of the navel and thereby, as it were on the whole high altar.

<sup>3</sup> Viz. with branches of udumbara or plaksha (see III 8, 3 10), or with darbha grass.

THE AGNI PRAVAYANA OR LEADING FORWARD  
OF THE FIRE<sup>1</sup> TO THE HIGH ALTAR

SECOND BRAHMANA

1 They put fire wood on (the Âhavanîya fire) and prepare the underlayer (of gravel<sup>2</sup>) He (the Adhvaryu) puts the butter on (the Gârhapatya to melt) and cleans both the dipping spoon and the offering spoon Having then clarified the ghee he ladles five times thereof (into the offering-spoon) When the fire wood is ablaze—

2 They lift the (burning) fire-wood, and place it on the underlayer<sup>3</sup> Thereupon he says (to the Hotri) Recite for Agni as he is taken forward<sup>4</sup>! (and to the Pratiprasthâtri), Come up after me with the single sword(line)! The Pratiprasthâtri goes up after him with the single sword(line) as far

<sup>1</sup> The transferring of the Âhavanîya fire to the high altar takes place in the forenoon of the last Upasad day (that is on the day preceding the pressing day, and called upavasatha or preparation day) It is preceded by the double or combined performance of the Upasad offerings (one of which took place in the afternoon on the two preceding days)

<sup>2</sup> Some gravel is put in a pan for the burning wood to lie upon when it is to be transferred from the Âhavanîya to the new altar The Taittirîyas mix with the gravel one fourth part of the dust of the foot print of the Soma cow (III 3 1 6) the other three parts being used respectively for anointing the axle of the Soma-cart (III 5 3 13) for the underlayer of the Âgnîdhra fire (III 6 3 4) and for scattering about behind the Gârhapatya (III 6 3 4-7)

<sup>3</sup> Lit. they lift the underlayer underneath (the burning wood)

<sup>4</sup> For the eight verses (or twelve the first and last being recited thrice each) which the Hotri has to repeat while the fire is carried eastward and laid down on the high altar see Ât.Br I 28 Âsv Sr II 17 For the Brahman's duties see Kâty XI, 1 9

as that middle peg on the hind part of the altar<sup>1</sup> whatever part of the Garhapatya<sup>2</sup> is cut off from the altar by that intermediate (peg) that he thereby carries on to (connects with) it.

3 Now some walk up behind (and draw a line) as far as the high altar but let him not do that let him walk up only as far as that middle peg They proceed and come up to the high altar<sup>3</sup>

4 The Adhvaryu takes the sprinkling water He first sprinkles (the high altar) in front while standing (south of it) facing the north with the text (Vâg S V 11), 'May Indra's noise<sup>4</sup> shield thee in front with the Vasus' whereby he means to say, May Indra's noise protect thee in front with the Vasus

5 He then sprinkles it behind with, 'May the Wise<sup>5</sup> shield thee from behind with the Rudras' whereby he means to say, 'May the Wise One protect thee from behind with the Rudras'

6 He then sprinkles on the right (south) side with, May the Thought swift shield thee with the Fathers on the right' whereby he means

<sup>1</sup> See III 5 1 1

<sup>2</sup> The Âhavanîya or offering fire being now transferred to the new altar the old Âhavanîya hearth is henceforward used as Gârhapatya, and a line is drawn from it up to the antaḥpata marking the middle of the west side of the great altar

<sup>3</sup> In leading forwards the fire they proceed along the north side of the large altar

<sup>4</sup> Indraghoshá perhaps Indra's name Mahîdhara and Sâyana take it as he who is noised abroad as Indra (i e. called India) which however would require the accent indraghosha Perhaps the noise of Indra means Agni the roaring fire for Agni and the Vasus see III 4 2 1

<sup>5</sup> Prakêtas here Varuna according to Mahîdhara and Sâyana Cf III, 4, 2 1



to say May he swift as thought<sup>1</sup> protect thee on the right with the Fathers!

7 He then sprinkles on the left side with May Viśvakarman (the All shaper) shield thee with the Adityas on the left! whereby he means to say, May Viśvakarman protect thee on the left with the Ādityas!

8 The sprinkling water which is left he pours outside the altar close to where is the southern of those two front corners (of the high altar) with, 'This burning water I dismiss from the sacrifice' Because she (Vak—the altar) on that occasion became a lioness and roamed about unappeased<sup>2</sup>, he thus dismisses from the sacrifice that sorrow of hers—if he do not wish to exorcise But should he wish to exorcise let him indicate it by saying This burning water I dismiss from the sacrifice against so and so! He then smites him with that sorrow and sorrowing he goes to yonder world

9 Now as to why he pours ghee on the high altar, while the fire is held (over it) Because the gods said to her on that occasion, 'The offering shall reach thee before Agni,' therefore the offering now does reach her before (it reaches) Agni And because she said to the gods, 'Whatsoever blessing ye will invoke through me, all that shall be accomplished unto you! therefore the priests now invoke through her that blessing upon the sacrificer, and it is fully accomplished unto him

10 When he pours ghee on the high altar he

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<sup>1</sup> Manogavas is taken by Mahīdhara and Sāyana as referring to Yama.

<sup>2</sup> 'Sokanti (sorrowing) Kāva rec.

does it twofold even while doing it in one<sup>1</sup> Now that which is the southern of the two front corners of that navel, so to say, which is in the middle of these (sides of the high altar)—

11 On that<sup>2</sup> he pours ghee with the text (Vâg S V, 12) 'Thou art a lioness Hail!' Then on the northern of the two back corners with 'Thou art a lioness winning the Adityas<sup>3</sup>, Hail!' Then on the southern of the two back corners with, 'Thou art a lioness winning the Brahman, winning the Kshatra, Hail!' Manifold verily is the prayer for blessing in the sacrificial texts by this one he prays<sup>4</sup> for the Brahman (priesthood) and the Kshatra (nobility) those two vital forces

12 Then on the northern of the front corners with 'Thou art a lioness winning abundant offspring winning growth of wealth Hail!' In that he says, 'winning abundant offspring' he prays for offspring, and in that he says 'winning growth of wealth — growth of wealth meaning abundance—he prays for abundance

13 He then pours ghee into the middle with 'Thou art a lioness, bring thou hither the gods for the sacrificer' Hail! whereby he causes the gods to be brought to the sacrificer He then raises the offering-spoon with, 'To the

<sup>1</sup> Vîz by pouring the ghee cross-wise on the corners of the navel of the altar

<sup>2</sup> The south east is sacred to Agni the north west to Vâyu

<sup>3</sup> Because the Âdityas brought her as a Dakshinâ Kâṇva rec., of III 5 1 18

<sup>4</sup> But for the lack of a demonstrative pronoun with âstī one would like to take the passage thus Plenteous, forsooth, is this prayer for blessing among sacrificial texts he thereby prays for the priesthood and the nobility Cf I, 2 1, 7

beings thee! Hail!—beings meaning offspring—he thereby means to say ‘To offspring thee!’

14 He then lays the enclosing sticks<sup>1</sup> round (the navel) with the text (Vâg S V 13) ‘Thou art firm, steady thou the earth! the middle one, with, ‘Thou art firmly settled, steady thou the air!’ the right one, with ‘Thou art immovably settled steady thou the sky!’ the left one With ‘Thou art Agni’s provision’ he throws the ‘equipments upon (the high altar) Wherefore are the equipments?<sup>2</sup>—for Agni’s completeness

15 The pine wood namely is his body<sup>2</sup> hence in that there are enclosing sticks of pine-wood thereby he supplies him with a body makes him whole

16 And the bdellium forsooth is his flesh hence in that there is bdellium thereby he supplies him with flesh, makes him whole

17 And the fragrant reed-grass (sugandhi tegana) forsooth is his fragrance hence in that there is fragrant reed-grass thereby he supplies him with fragrance, makes him whole.

18 And as to why there is a wether’s hair tuft,—Agni, forsooth dwelt once for one night between the two horns of a wether Whatever of Agni’s nature is inherent therein let that be here too so he thinks, and therefore there is a wether’s hair tuft Let him therefore, cut off that (tuft) which is nearest to the head and bring it and if he be unable to procure that let him bring any kind (of wether’s hair) And why there are enclosing sticks?<sup>2</sup>—for the

<sup>1</sup> They are of pitudaru (Pinus Deodora) wood a span (of thumb and fore finger) long

<sup>2</sup> The Kâṇva text makes it his bones

protection (of Agni) for it is somewhat long before the next enclosing-sticks will come nigh to him<sup>1</sup>

# CONSTRUCTION OF SHEDS, AND PREPARATION OF PRESSING-PLACE AND HEARTH (DHISHN̄YAS)

## THIRD BRĀHMANA

1 The sacrifice is a man it is a man for the reason that a man spreads (prepares) it In being spread it is made just as large<sup>2</sup> as a man this is why the sacrifice is a man

2 The Soma-cart (shed) is no other than his head and has Vish̄nu for its deity<sup>3</sup> And because Soma is therein—Soma being havis (material for offering) for the gods—therefore it is called Havir dhāna (receptacle of havis)

3 The Āhavanīya is no other than his mouth hence when he offers on the Ahavanīya it is as if he poured (food) into the mouth

4 The sacrificial stake is no other than his crest lock and the Āgnudhriya and Mārgālīya<sup>4</sup> are his arms

<sup>1</sup> Ordinarily the laying round of the pandhis takes place immediately before the fire is kindled for the offering but as the next offering is not to come off for some time the fire would be without a protection if he were to leave it without the enclosing sticks Sāyana takes *dūre* in the sense of in a long time as above but it might be taken of space 'far off', when the passage would refer to the offering about to be performed on the old Āhavanīya (III 5, 3 10 seq.) and it may be noticed in reference to this point, that according to Kāty VIII, 3 30 that fire does not become the Gārhapatya till immediately after that offering

<sup>2</sup> Yāvat tāvat would rather seem to mean here of corresponding (or relatively the same) proportions as a man viz as the respective sacrificer Sa vai tāyamano yāvān eva puruṣas tāvān vidhīyate, puruṣasyaiva vidhām anu Kāṇva rec

<sup>3</sup> Soma himself is Vish̄nu

<sup>4</sup> See III 6 1 23 2, 21

5 The Sadas<sup>1</sup> (tent for the priests) is no other than his belly wherefore they feed in the Sadas for whatever food is eaten here on earth all that settles down here in the belly And because all the gods sat (sad) in it therefore it is called Sadas and so do these Brahmans of every family now sit therein

6 And the two fires which are behind<sup>2</sup> it are his feet In being spread it is made just as large as a man this is why the sacrifice is a man

7 The cart shed has doors on both sides, and so has the Sadas doors on both sides hence this man is perforated from one end to the other He steps to the Soma carts when they have been washed down

8 They turn them round the southern one on the south side and the northern one on the north side<sup>3</sup> The larger of the two should be the southern (or right) one<sup>4</sup>

9 Over them, having been turned round (and placed on the altar) they put a mat of reed grass or if he cannot procure a reed-mat, a frame of split cane

<sup>1</sup> See III 6 2 21

<sup>2</sup> That is the (old) Ahavanīya and Gārhapatya fires of the Prāñna vamsa

<sup>3</sup> The southern (and larger) cart is under the charge of the Adhvaryu and the northern one under that of his assistant the Pra-  
tiprasthâtrī Each now drives his cart westward along the south and north sides respectively and when they are opposite the hall (śālā) they make the carts turn round from left to right where-  
upon they drive back to the altar and place them thereon with the shafts towards the east, near the antaḥpāta (intermediate peg see III 5 1 1) south and north of the spine (cf p 112 note 2), each at the distance of one cubit from the latter

<sup>4</sup> In order to make the shed incline towards the north cf III 1, 1, 2

made in like manner as a reed mat They fasten a front band (to the posts of the front door<sup>1</sup>) They enclose (the carts) within two upright hurdles and lay a (second) reed mat or a frame of split cane made in like manner as a reed mat behind (the first mat)

10 Now<sup>2</sup> having again entered (the hall) and

<sup>1</sup> It is not clear to me whether the arrangements mentioned in this paragraph refer to the carts in the first place and have then to be repeated after the shed has been erected or whether as I think some of them refer to the shed only Even at the time of the Katy Sūtras there seems to have been some confusion in this respect and the rules VIII 4 7-12 (10-15 in edition) were entirely misunderstood by the commentator It is however certain that the carts were covered with mats previously to being shifted from the back to the front part of the altar As regards the shed it seems to have been constructed in the following way In front of the carts as well as behind them beams are driven into the ground six on each side according to Sâyana on T S I 2 13 the two middle ones one cubit north and south of the spine respectively forming a gateway on each side (Katy VIII 4 4 scholl) On these two rows of beams other beams are laid running from south to north and forming as it were the lintels of the gates and thereon the tie beams rest (west to east) This frame of timber is to form a square of nine (or ten) cubits Over the tie beams three mats of reed grass (*kadis*)—measuring nine (or ten) cubits by three ( $3\frac{1}{2}$ )—are spread from south to north first the middle one and then the two others, behind and in front of it Upright hurdles (or reed mats) are then stretched between the respective corner posts so as to form the south and north sides of the shed and are sewn to the corner posts Between the tops of the two front door posts a band or garland of plaited reed tufts (or according to Haug a bunch of Darbha grass consisting of dry and green stalks) is hung up to represent either a fillet or wreath worn on the forehead (2) or as a door-garland

This remark would seem to imply that there are only two mats (cf parags 23 24) but perhaps it is merely intended to show that two mats are spread behind and in front of the first mat (i.e. from south to north and not west to east) not that there are only two mats

<sup>2</sup> If the preceding paragraph refers (at least partly) to the shed,

taken ghee in four ladlings, he makes offering to Savitrī for his impulsion, for Savitrī is the impeller (prasavitrī) of the gods 'We will perform the sacrifice for one impelled by Savitrī thus (the priest thinks and) therefore he makes offering to Savitrī

11 He offers with the text (Vāg S V 14, Rīg veda V 81 1) They harness the mind and they harness the thoughts—with the mind and with speech they truly perform the sacrifice When he says, 'They harness the mind he harnesses the mind, and when he says, and they harness the thoughts (dhī)' he harnesses speech for it is thereby<sup>1</sup> that people seek to make their living in accordance with their respective intelligence (dhī) either by reciting (the Veda) or by readiness of speech or by songs—with these two thus harnessed they perform the sacrifice

12 The priests of the priest of the great inspirer of devotion,—the learned Brāhman versed in sacred writ, truly are the priests 1\* is regarding them that he says this And 'of the great inspirer of devotion<sup>2</sup>, —the great inspirer of devotion truly, is the sacrifice it is regarding the sacrifice that he says this The knower of rites alone hath assigned the priestly offices for in per

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then the atha here means Now in the first place, thereby introducing details preliminary to what has just been stated

<sup>1</sup> See III 2 4 16 I now refer etayā to vātam' as does Sāyana —yadā buddhir gāyate tadā khalv etayā vātā gūyātshanti. He explains prakāmodya by mlaikkēṭṭikam laukikam bhāṣanam, barbarous, worldly speech

<sup>2</sup> Viparīti probably 'thinker of hymns It remains doubtful what meaning our author assigned to the word Mahidhara explains it by sarvagña, all knowing Sāyana, on Taitt S I 2, 13 refers viprasya brīhato viparītaḥ to the sacrificer

forming the sacrifice they indeed assign the priestly offices Great is the praise of the divine Savitr<sup>1</sup> Hail! Thus he offers to Savitr<sup>1</sup> for his impulsion

13 Having then taken ghee a second time in four ladlings he walks out (of the hall by the front door) The (sacrificer's) wife is led out by the south door He then lays down a piece of gold in the right wheel-track of the southern Soma cart, and offers thereon with (Vāg S V 15 Rīgveda I 22 17), 'Vishṇu strode through this (universe) thrice he put down his foot it is enveloped in his dust Hail! The residue (of ghee) he pours into the wife's hand She anoints the burning (part) of the axle<sup>1</sup> with (Vāg S V 17) Audible to the gods announce ye unto the gods! He hands to his assistant both the offering spoon and the melting pot. They lead the wife round by the back of the two fires<sup>2</sup>

14. Having taken ghee in four ladlings the assistant lays down a piece of gold in the right wheel-track of the northern Soma-cart and offers thereon with (Vāg S V 16, Rīgveda VII 99, 3) 'Be ye too abundant in food and milch kine and pastures through benevolence to man! Thou proppedst asunder these two worlds O Vishṇu with beams of light didst thou hold fast<sup>3</sup> the earth on all sides, Hail! The residue (of ghee) he pours into the wife's hand She anoints the burning (part) of the axle with

<sup>1</sup> That is, the iron pins driven into the axle round which the naves of the wheels revolve See also p 121 note 2

<sup>2</sup> They make her enter the hall by the south door and walk round by the back of the (old) Gārhapatya fire place to the wheel-tracks on the north side where the Prati-prasthātrī is about to offer

<sup>3</sup> The rays of the sun are apparently likened to ropes wherewith he keeps the earth straight and firm



Audible to the gods, announce ye unto the gods<sup>1</sup> Then as to why he thus offers

15 Now, once on a time, the gods while performing sacrifice, were afraid of an attack on the part of the Asura Rakshas, and, the ghee being a thunderbolt, they kept off the evil spirits from the south by that thunderbolt the ghee, and thus they came not after them on their way And in like manner does he now keep off the evil spirits from the south by that thunderbolt the ghee and thus they do not come after him on his way And the reason why he offers with two verses relating to Vishṇu is that the Soma-cart belongs to Vishṇu

16 And in that the wife anoints the burning (part) of the axle thereby a productive union is effected for when woman and man become heated the seed flows and thereupon birth takes place She anoints in a direction away (from the cart) for away the seed is cast He then says (to the Hotṛ) Recite to the Soma carts as they are wheeled forward<sup>1</sup>

17 He makes (the sacrificer) say Go ye both forward furthering the cult<sup>1</sup> The cult namely is the sacrifice 'go ye both forward furthering the sacrifice he thereby means to say Convey ye the sacrifice upward lead it not astray<sup>1</sup> whereby he means to say convey this sacrifice upward to the world of the gods and by saying lead it not astray, he prays for this (sacrificer) that he may not

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<sup>1</sup> While reciting his hymn of eight verses (brought up, as usual to twelve by repetitions of the first and last verses) the Hotṛ has to follow the carts so as to have the north wheel track of the south cart between his feet. Cf p 79 note 1 For the verses recited by him, see Ait Br I, 29 Āsv Sr IV, 9

<sup>2</sup> Or, 'falter not!

stumble Let them wheel (the carts) forward as it were lifting them, so that they may not creak, for of the Asuras is that voice which is in the axle<sup>1</sup>

Lest the Asuras voice should speak here! so he thinks But if they should creak,—

18 Let him make (the sacrificer) say this, 'Speak ye unto your own cowpen ye divine resorts speak not my life away speak not my offspring away! This then is the expiation thereof

19 As to this they say Let him stride three steps from the high altar westward and make the Soma carts stop there this is the measure for the Soma carts' But there is no (fixed) measure in this wherever he himself may think fit in his mind only not too near<sup>2</sup> nor too far (from the high altar) there let him stop them

20 He salutes them with, May ye rejoice here on the height of the earth! for this (altar) is verily the height<sup>3</sup> (top) of the earth, since his offering-fire is in the heaven He makes them rest on their naves<sup>4</sup> for that is the appearance of repose

<sup>1</sup> The Taitt. S. VI 2 9 refers it to Varuṇa on account of the axle being bound firmly with strings (thongs) resembling Varuṇa's noose

<sup>2</sup> Rather not so very near nicht allzu nahe nicht gar zu nahe

<sup>3</sup> Both here and on Taitt. S. I 2 13 Sayana takes varshman in the sense of 'body (sarīra)

<sup>4</sup> Or rather nave boards (nabhya) The cart wheels are described as consisting after the fashion prevalent in Malava (Kāty. VIII, 4 5 scholl.) of three parallel boards the two outer ones form segments, and the middle and largest one has the nave fixed to it, the axle pin running through its centre It is on this middle board that he is to make the carts stand Perhaps 'kshema should be taken in the sense of security firm position instead of 'repose rest, in which case the upright position of the middle board would seem to be compared with a man in upright position nābhi (nābhya) meaning both 'navel and 'nave

21 The Adhvaryu, having gone round along the north side (of the carts) props the southern cart with (Vāg S V 18, Rīg-veda I 154, 1) Now will I declare the heroic deeds of Viśṇu who measured out the earthly regions who propped the upper seat striding thrice the wide-stepping! For Viśṇu (I prop) thee! He fixes the prop in a different place from where (it is fixed) in ordinary practice<sup>1</sup>

22 The assistant then props the northern cart with (Vāg S V, 19) Either from the heaven O Viśṇu or from the earth, or from the great, wide airy region O Viśṇu fill both thine hands with wealth and bestow on us from the right and the left! For Viśṇu thee! He fixes the prop in a different place from where (it is fixed) in ordinary practice The reason why he performs with prayers to Viśṇu is that the Soma cart belongs to Viśṇu

23 He then makes (the sacrificer) say after touching the middle reed mat<sup>2</sup> (Vāg S V 20 Rīg-veda I, 154 2) 'Let Viśṇu then be praised for his power terrible like a wild beast prowling about the mountains on whose three wide strides all beings abide! Now that (mat-covering) indeed is his (Viśṇu the shed's) upper skull bone<sup>3</sup>

<sup>1</sup> Sāyana on Taitt. S I 2 13 remarks — The southern and northern parts of the yoke represent the ears of the cart. Through a hole (is effected) the firm tying (of the yoke parts) to the shafts. At the juncture (sandhi) at the (place of) fastening of the southern (part of the yoke) the prop is fixed. In ordinary practice the prop is put up to support the extreme end of the shafts or pole

<sup>2</sup> See p 128, note 1

<sup>3</sup> Apparently the parietal bone is meant or perhaps the frontal bone. The Kāśva text reads He then touches that reed mat, or

for thereon as it were, the other skull bones rest this is why he says they abide on

24 Thereupon he makes him say after touching the front band (*Vâg S V, 2*) 'Thou art Vishnu's fillet' for it indeed is his fillet. He then makes him say after touching the two upright hurdles

'Ye are the corners of Vishnu's mouth' for they indeed are the corners of his mouth. Then that mat which is behind there that indeed is that skull bone of his here behind (*viz* the occiput)

25 With 'Thou art Vishnu's sewer<sup>1</sup>,' he sews (the hurdles to the four door posts) with cord by means of a wooden pin. With 'Thou art Vishnu's fixed (point)<sup>2</sup>' he then makes a knot lest it should fall asunder. That same (knot) he undoes when the work is completed and thus disease<sup>3</sup> befalls not either the Adhvaryu or the Sacrificer. The completed (cart shed) he touches with 'Thou art Vishnu's own' for the Soma-cart (and shed) belongs to Vishnu.

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cane frame, above with. Let Vishnu for that is for him (Vishnu the shed) what that skull bone is up here. And when he says they abide upon it is because that rest on the other skull bones [*? adhi hy etad anyeshu kapâleshu kshiyanti*<sup>1</sup>]. Then what two reed mats there are on the two carts they indeed are for him what the two skull bones are here on both sides. And that reed mat, or cane frame, which he puts on there behind (or behind that one) that is for him what the skull bone behind is.

<sup>1</sup> *Syû* explained by *Sâyana* as thread, cord by *Mahîdhara* as needle.

<sup>2</sup> *? Dhruva* the firm one (*? pole star*). The *St Petersburg Dictionary* gives the tentative meaning 'knot'. The *Taitt S* reads *dhruvam*.

<sup>3</sup> *Grâha*, lit. seizer. For *Varuṇa* whose attribute the knot is (*I 3 1 16*) seizing upon men by means of disease see *II, 5 2*.

## FOURTH BRAHMANA

1 It is for a twofold reason that the sounding holes are dug. The cart shed truly is the head of the sacrificer and what four holes there are here in the head—namely these two and these two<sup>1</sup>—those he thereby makes for this reason he digs the sounding holes.

2 Now the gods and the Asuras both of them sprung from Pragapatī were contending. The Asuras then by way of witchcraft buried charms<sup>2</sup> within these worlds thinking 'Peradventure we may thus overcome the gods.'

3 The gods then prevailed. By means of these (sounding holes) they dug up those magic charms. Now, when a charm is dug up it becomes inoperative and useless. And in like manner if any malicious enemy buries here charms by way of witchcraft for this (sacrificer) does he thereby dig them up: this is why he digs sounding-holes. He digs just beneath the fore-part of the shafts of the southern cart.

4 He takes up the spade<sup>3</sup>, with the text (Vāg S

<sup>1</sup> Viz the ears and nostrils.

<sup>2</sup> *Kṛtīyām valagān nīṣakṇuḥ* 'they dug in as a charm secret (magic) objects. Valaga is explained as charms consisting of bones, nails, hair, foot dust, and similar objects tied up in a piece of worn matting or cloth or the like, and dug into the ground arm deep, for causing injury to enemies. See Taitt S VI 2 11 where Professor Weber refers to Wuttke *Der Deutsche Volksaberglaube*, § 492 seq.

<sup>3</sup> The instrument used seems to be a kind of scoop or trowel,

V 22) At the impulse of the divine Savitr<sup>1</sup> I take thee with the arms of the Asvins with the hands of Pūshan thou art a woman The significance of this formula is the same (as before) That spade (abhri fem) is indeed a female therefore he says thou art a woman

5 He draws their outlines saving<sup>1</sup> the measure of a span with Here do I cut off the necks of the Rakshas<sup>1</sup> For the spade is the thunderbolt it is with the thunderbolt that he thus cuts off the necks of the Rakshas.

6 Let him first mark off the right (southern) one of the two that are in front, then the left one of the two behind then the right one of those behind, then the left one of those in front.

7 But they say conversely, that he should mark off first the left one of the two behind then the right one of those in front, then the right one of those behind and then the left one of those in front. Or he may also mark them off in one and the same direction<sup>2</sup> but let him, in any case, mark off last of all the one which is on the left of those in front.

8 He digs them in the very same order in which they have been marked off with 'Thou art great,

sharpened on one side For a fuller description, see VI, 3, 1, 30 seq

<sup>1</sup> Vinā, i.e. leaving that space between each two adjoining uparavas They are themselves to be round, a span in diameter Hence by connecting the four centres by lines, a square of two spans (of thumb and forefinger), or one cubit, is obtained. See Baudh. Śulvas 101

<sup>2</sup> That is, successively the south-eastern the south-western, the north-western, and last, the north-eastern hole

of great sound! —he praises and extols them, when he says, 'Thou art great of great sound —' Utter thou the great voice unto Indra! —Indra for sooth, is the deity of the sacrifice and the cart-shed belonging to Vishṇu, he thereby makes it to be connected with Indra therefore he says, 'Utter thou the great voice unto Indra!'

9 'The Rakshas killing charm killing (voice)' for it is indeed for the killing of the charms of the Rakshas that these (holes) are dug,— Of Vishṇu, for that voice in the cart shed is indeed Vishṇu s

10 He throws out (the earth from) them in the order in which he has dug them, with (Vâg S V, 23), Here do I cast out the charm which the alien, which the inmate of my house has buried for me! Either an alien or an inmate of his house buries charms by way of witchcraft these he thereby casts out

11 'Here do I cast out the charm which my equal which my unequal has buried for me! Either one equal or one unequal to him buries charms by way of witchcraft these he thereby casts out

12 Here do I cast out the charm which the kinsman which the stranger has buried for me! Either a kinsman or a stranger buries charms by way of witchcraft these he thereby casts out.

13 Here do I cast out the charm which the countryman, which the foreigner has buried for me! Either a countryman or a foreigner buries charms by way of witchcraft these he thereby casts out. With I cast out witchcraft! he finally

throws out (the earth remaining in the several holes<sup>1</sup>), whereby he casts out witchcraft.

14. Let him dig them arm-deep, for that being the end (extreme limit to which he can reach) he thereby in the end brings witchcraft to naught. He connects them crossways by (underground) channels<sup>2</sup>, or, if he cannot crossways he may do so in one and the same direction. This is why these (openings of the) vital airs are connected by channels farther (inside).

15. In the same order in which he has dug them he makes (the sacrificer) touch them with the texts (Vâg S V, 24), 'Self-ruling thou art a slayer of enemies! Ever ruling thou art a slayer of haters! Man ruling thou art a slayer of Rakshas! All ruling thou art a slayer of foe men! This is the blessing of that work he thereby invokes a blessing.

16. The Adhvaryu and Sacrificer then touch one another (with their right hands through the holes), the Adhvaryu is at the right one of those in front, and the Sacrificer at the left one of those behind. The Adhvaryu asks, Sacrificer what is here? —

Happiness! he says — (Be) that ours in common! says the Adhvaryu in a low voice.

17. Thereupon the Adhvaryu is at the right one of those behind, and the Sacrificer at the left one of those in front. The Sacrificer asks, Adhvaryu, what is here? — Happiness! he says — (Be) that mine! says the Sacrificer. Now in that they thus

<sup>1</sup> That is, these words are to be pronounced at the end of each of the preceding four formulas and the remaining loose soil is therewith to be removed from the respective hole.

<sup>2</sup> Lit. he inter perforates inter-channels.



touch one another, thereby they make the vital airs yoke-fellows hence these vital airs meet together farther (inside) And in that, when asked, he replies,

Happiness (bhadram),<sup>1</sup> thereby he utters the wish of prosperity (kalyāṇam) of ordinary speech that is why, being asked, he replies 'Happiness There upon he sprinkles (the holes with water) one and the same forsooth is the significance of sprinkling he thereby renders them pure

18 He sprinkles, with the text (Vāg S V 25) 'You, the Rakshas-killers the charm killers for they are indeed Rakshas killers as well as charm-killers, Viṣṇu's own I sprinkle, for they indeed belong to Viṣṇu

19 What remains of the sprinkling water he then pours out into the pits —what moisture there is here in the vital airs<sup>1</sup> that he thereby puts into them hence that moisture in the vital airs

20 He pours it out with, 'You, the Rakshas-killers, the charm-killers Viṣṇu's own, I pour out Thereupon he spreads barhis grass both such as is turned with its tops to the east and such as is turned to the north<sup>2</sup>, what hair there is here at (the openings of) the vital airs that he thereby bestows hence that hair at (the openings of) the vital airs

21 He spreads it with, 'You, the Rakshas-killers, the charm-killers Viṣṇu's own, I spread He, as it were, covers the bodies on the top for that (grass) is indeed his (Viṣṇu's) hair<sup>3</sup>

<sup>1</sup> The Kaṇva text has ādra (holes openings) instead of prāṇa.

<sup>2</sup> Cp I 3 3, 7 seq

<sup>3</sup> Or the hair of the sacrificial man see III 5 3 1 seq

22 Thereon he lays two pressing boards<sup>1</sup> with, 'You, the Rakshas killers, the charm-killers, Vishnu's own I lay down they are indeed his (Vishnu's) jaws He surrounds them (with earth) with You the Rakshas-killers the charm-killers Vishnu's own I surround, he thereby steadies them makes them immovable.

23 Now the pressing skin is cut straight all round and (dyed) red all over for it is his (Vishnu's) tongue the reason, then why it is quite red, is because this tongue is as it were, red He lays it down with 'Thou art Vishnu's own, for it indeed belongs to Vishnu'<sup>2</sup>

24 He then brings down the (five) press-stones The press-stones doubtless are his (Vishnu's) teeth hence when they press (the Soma) with the stones it is as if he chewed with his teeth He puts them down with, Ye are Vishnu's own, for they indeed belong to Vishnu Thus, then the head of the sacrifice is complete

## SIXTH ADHYAYA FIRST BRÂHMANA

1 The Sadas<sup>3</sup> is no other than his (Vishnu the sacrifice's) belly therefore they feed (drink) in the

<sup>1</sup> The pressing boards are a cubit long and somewhat broader behind than in front. They are placed one south of the other and so as to lie close together behind (sambaddhânte Kâṇva rec), or the space of two inches between them. The space between them is filled up with earth.

<sup>2</sup> East of the sound holes he raises a square mound (khara), covered with gravel, for placing vessels on Kâty VIII, 5, 28

<sup>3</sup> The Sadas is a shed or tent, facing the east with its long side, which is to measure eighteen (or twenty-one, or twenty four or according to the Śulva-sūtra, twenty seven) cubits the breadth by

Sadas for whatever food is eaten here on earth all that settles down in the belly And because all the gods sat (sad) in it, therefore it is called sadas and so do these Brâhmans of every family now sit therein By way of deity it belongs to Indra

2 In the middle of it he puts up a (post) of udumbara wood (*Ficus Glomerata*) for the udumbara means strength and food now the Sadas being his (*Vishnu's* belly) he thereby puts food therein this is why he puts up an udumbara (post) in the middle of it

3 From the peg<sup>1</sup> which stands in the middle on the hind part of the altar, he strides six steps eastwards (along the spine), the seventh he strides away from it to the right for the sake of completeness and there marks off a pit

4 He takes the spade with (*Vâg S V, 26*) 'At the impulse of the divine Savitrz I take thee with the arms of the Asvins, with the hands of Pûshan thou art a woman the significance of this formula is the same (as before) That spade, indeed is a female (feminine) therefore he says 'thou art a woman.

5 He then marks off the pit with, Herewith

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six cubits (or ten or one half that of the long side) The udumbara post according to some is to stand exactly in the centre of the shed or according to others at an equal distance from the (long) east and west sides the spine (cf p 112 note 2) in that case dividing the building into two equal parts, a northern and a southern one In the middle the shed is to be of the sacrificer's height, and from thence the ceiling is to slant towards the ends where it is to reach up to the sacrificer's navel According to the Black Yagus, the erection of the Sadas precedes the digging of the Uparavas, described in the preceding Brâhmana. Tait. S VI, 2 10 11

<sup>1</sup> The antaḥpâta, see III, 5 1 1

I cut off the necks of the Rakshas<sup>1</sup> for the spade is the thunderbolt it is with the thunder bolt that he cuts off the necks of the evil spirits

6 Thereupon he digs eastwards he throws up the heap of earth Having made the udumbara (post) of the same size as the sacrificer<sup>1</sup> he cuts it smooth all round, and lays it down with the top to the east, in front (of the pit) Thereon he lays barhis grass of the same length

7 Now the sprinkling water (used on this occasion) contains barley-corns For the essence (sap) of plants is water wherefore plants when eaten alone do not satiate and the essence of water on the other hand are the plants wherefore water when drunk alone does not satiate, but only when the two are united they satiate for then they are sapful 'with the sapful I will sprinkle so he thinks

8 Now the gods and the Asurus both of them sprung from Pragâpati, were contending Then all the plants went away from the gods, but the barley plants alone went not from them

9 The gods then prevailed by means of these (barley grains) they attracted to themselves all the plants of their enemies and because they attracted (yu) therewith, therefore they are called yava (barley)

10 They said 'Come let us put into the barley whatever sap there is of all plants!' And accordingly whatever sap there was of all plants that they put into the barley therefore the latter thrives lustily where other plants wither, for in such wise

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<sup>1</sup> It is the part which is to stand above ground that is to be of the sacrificer's size.

did they put the sap into them And in like manner does this one now by means of those (barley-grains) attract to himself all the plants of his enemies this is why the sprinkling-water contains barley corns

11 He throws the barley-corns into it, with 'Thou art barley (yava) keep thou (yavaya) from us the haters, keep from us the enemies! In this there is nothing obscure He then besprinkles (the post) —the significance of the sprinkling is one and the same he thereby renders it sacrificially pure

12 He sprinkles (the top middle and bottom parts) with, 'For the sky—thee! for the air—thee! for the earth—thee! He thereby endows these worlds with strength and sap, bestows strength and sap on these worlds

13 And the sprinkling water which remains he pours into the hole with, 'Be the worlds pure wherein the Fathers reside! for a pit that is dug is sacred to the Fathers this he thereby renders sacrificially pure

14 He now strews barhis-grass therein both eastward pointed and northward-pointed with 'Thou art the seat of the Fathers ' for that part of it (the post) which is dug into the ground is sacred to the Fathers as though it were (naturally) established<sup>1</sup> among plants and not dug in, so does it become established among those plants

15 He raises it with the text (Vâg S V 27) 'Prop thou the sky! fill the air! stand firm on the earth! Thereby he endows these worlds with strength and sap, bestows strength and sap on these worlds

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<sup>1</sup> Svârūḥ, 'naturally grown, Taġtt. S VI 2, 10, 4

16 He then sinks it (in the hole with) May Dyutâna, the son of the Maruts, plant thee!—Dyutâna the son of the Maruts doubtless is he that blows yonder (the wind) by means of him he thus plants it — Mitra and Varuṇa with firm support! Mitra and Varuṇa are the in breathing and out-breathing he thus plants it with the in breathing and out breathing

17 He then heaps up (earth) round it, with I enclose thee, winner of the priesthood winner of the nobility winner of growth of wealth! Manifold, verily is the prayer for blessing in the sacrificial texts by this one he prays for the priesthood and nobility those two vital forces<sup>1</sup> 'Winner of growth of wealth'—growth of wealth means abundance he thereby prays for abundance

18 He then presses it firmly all round, with 'Uphold thou the priesthood! uphold the nobility, uphold our life uphold our progeny! this is the blessing of this rite that blessing he thereby invokes He presses it so as to be level with the ground with an (ordinary) hole (round trees for watering) it is higher than the ground but in this way it is with the gods,—and thus it is not planted in an (ordinary) hole

19 He then pours water thereon,—wherever, in digging they wound or injure this (earth),—water being a means of soothing,—there he soothes it by that means of soothing, water there he heals it by water therefore he pours water thereon

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<sup>1</sup> See III, 5, 2 11 with note The Kāṇva text has *bahvī vā āśīr yaguśhu te asmā etc āśishā vā jāste yad brahma ka kshatram ka*.

20 He then makes (the sacrificer) say while touching it thus (Vâg S V 28) Thou art firm, may this sacrificer be firm in this homestead through progeny —or, through cattle! thus whatever wish he entertains that wish is accomplished unto him

21 Thereupon having taken clarified butter with the dipping spoon, he pours it upon the (forked) top<sup>1</sup> with O Heaven and Earth be ye full of ghee! whereby he endows the heaven and the earth with strength and sap bestows strength and sap on them upon them thus full of sap and affording subsistence these creatures subsist

22 He then lays on a mat<sup>2</sup> with Thou art Indra's mat —for the Sadas belongs to Indra — a shelter to every one, for Brâhmans of all families sit therein He adds two mats one on each side thereof, and three north of them and three further (to the north) these make nine For the sacrifice

<sup>1</sup> The post is to be furcate at the top, and between the branch stumps (forming as it were its ears) he is to put a piece of gold and pour the ghee thereon when the ghee reaches the ground he is to pronounce the final Svaha! in accordance with the practice at the homas the gold representing as it were the sacrificial fire Sâyana on Taitt. S I 3 1 Katy VIII 5 37 seq

<sup>2</sup> That is, after putting up the posts of the front and back doors, and laying the beams on, both longways and crossways, in the same way as was done in erecting the Praśnavamśa and Havirdhâna, he is to spread over the beams the nine mats that are to form the ceiling—viz. first the middle and then the two others of the three southern ones thereupon three alongside these across the central part of the shed, and finally the three across the north side According to some authorities the central mats are laid down first and then those on the south and north sides See Sâyana on Taitt S I 3 1 (p 450)

is threefold and nine also is threefold for this reason there are nine

23 That Sadas has its tie beams running (from south) to north, and the cart-shed (from west) to east. For this the cart-shed belongs exclusively to the gods hence neither food nor drink is taken therein, because it belongs exclusively to the gods and were any one either to eat or to drink therein, his head would verily burst asunder But those two, the Agnidhra and the Sadas are common (to the gods and men) hence food and drink is taken in these two because they are common (to the gods and men) Now the north is the quarter of men therefore the Sadas has its tie beams running (from south) to north

24 They enclose it<sup>1</sup> with the text (*Vâg S V*, 29, *Rig veda I* 10 12), 'May these songs encompass thee on every side, O thou that delightest in songs! May these favours be favourably received by thee invigorating the vigorous! He that delights in songs forsooth is Indra and songs mean the people he thus surrounds the nobility with the people and therefore the nobility is here surrounded on both sides by the people

25 Thereupon he sews (the hurdles to the posts) with a needle and cord<sup>2</sup> with the text (*Vâg S V*, 30)

Thou art Indras sewer With 'Thou art Indras fixed (point) he then makes a knot, 'lest it should fall asunder' He undoes it again when the work is completed and thus disease befalls not either the Adhvaryu or the Sacrificer When completed he

<sup>1</sup> Viz with hurdles or upright grass-mats fastened to the door posts by means of cord

<sup>2</sup> See III 5 3 25



touches it (the Sadas) with 'Thou art Indra's own!' for the Sadas belongs to Indra

26 In the north—with regard to the back part of the Soma-carts<sup>1</sup>—he then raises the Āgnīdhra (shed) One half of it should be inside the altar, and one half outside or more than one half may be inside the altar and less outside or the whole of it may be inside the altar When completed he touches it with 'Thou art the All gods own!' To the All-gods it belongs, because on the day before (the Soma feast) the All-gods abide in it by the Vasatīvarī water

27 Now once on a time the gods while performing sacrifice were afraid of an attack on the part of the Asura-Rakshas The Asura-Rakshas attacked them from the south and forced them out of the Sadas, and overturned those hearths (dhīshṛya) of theirs which are within the Sadas

28 For indeed all of those (hearths) at one time burnt as brightly as this Āhavanīya and the Garhapatya and the Āgnīdhriya but ever since that time when they (the Asuras) overturned them they do not burn They forced them (the gods) back to the Agnīdhra (fire) and even won from them one half of the Āgnīdhra From there the All gods gained immortality<sup>2</sup>—whence it (the Agnīdhra fire) is sacred to the All gods

<sup>1</sup> North of the clog (apalamba) of the carts Kāṇva rec

<sup>2</sup> They gained it, as would seem by means of the other half of the Agnīdhra fire Cf Ait Br II 36 Sayana interprets tān apy ardham agnīdhrasya gīgyus by [They forced those (gods) back to the Sadas] and they (the gods), having reached the side (ardham=samīpam) of the Agnīdhra (fire) conquered the Asuras and won immortality The Kāṇva rec reads — Te hāpy āgnī dhrasyārdham gīgyus te rdhan (read 'rdhād) etad viśve deva amṛtatvam apagayan

29 The gods kindled them again, as one would (light the fire where he is going to) stay Therefore they are kindled at every Soma feast Wherefore the duties of the Agnidh should be discharged by one who is accomplished Now he who is known and learned in sacred lore<sup>1</sup> is truly accomplished hence they take to the Agnidh his Dakshina first<sup>2</sup> since it is from thence (from the Agnidh's fire) that the gods gained immortality And if weakness were to come upon one of those that are consecrated let (the Adhvaryu) say Lead him to the Agnidhra! — thinking that is unscathed there he will not meet with affliction<sup>3</sup> And because the All-gods gained immortality from there therefore it is sacred to the All gods

## SECOND BRAHMANA

### 1 The Dhishnya hearths<sup>4</sup> forsooth are no other

<sup>1</sup> Or as Sayana takes it, he who is known (as well conducted) and a repeater (reader) of the Veda

<sup>2</sup> See IV 3, 4 19 seq

<sup>3</sup> Or that (fire) will not suffer evil' (artum na labheta, Sâyana)

<sup>4</sup> There are altogether eight dhishnyas two of which, viz the Âgnidhra and the Mârgâlîya, are raised north and south of the back part of the cart-shed (haviṛdhâna) respectively while the other six are raised inside the Sadas along the east side of it viz five of them north of the spine belonging (from south to north) to the Hotṛi Brâhmanakṣamsi Potṛi Neshṛi, and Akṣâvâka respectively and one south of the spine exactly south-east of the Udumbara post, for the Maitrâvaruṇa (or Prarâstrî) priest. These six priests, together with the Agnidhra, are called the seven Hotṛis The Âgnidhra and Mârgâlîya have square sheds with four posts erected over them, open on the east side and on the side facing the cart shed The Âgnidhra hearth is thrown up first, and the Mârgâlîya last of all and the Maitrâvaruṇa's immediately after that of the Hotṛi For the formulas by which they are consecrated, see Vâg S V 31 32

than its (the sacrifice s) congeners<sup>1</sup> They have the same marks and those which have the same marks are congeners and these then are those (corresponding limbs) of its trunk

2 Now Soma was in heaven, and the gods were here on earth The gods desired Would that Soma might come to us we might sacrifice with him when come They produced those two illusions Suparṃi and Kadru<sup>2</sup> Suparṃi forsooth was Vāk (speech)<sup>3</sup>, and Kadrū was this (earth) They caused discord between them

3 They then disputed and said Which of us shall spy furthest shall win the other<sup>4</sup> — So be it! Kadrū then said Espy thou!

4 Suparṃi said On yonder shore of this ocean there stands a white horse at a post that I see doest thou also see it? — I verily do! Then said Kadru Its tail was just now hanging down, there now the wind tosses it that I see.

5 Now when Suparṃi said On yonder shore of this ocean the ocean forsooth is the altar she thereby meant the altar there stands a white horse at a post the white horse forsooth is Agni and the post means the sacrificial stake And when Kadrū said, Its tail was just now hanging down,

<sup>1</sup> That is the parts of the body corresponding to one another as arms loins &c

<sup>2</sup> See III 2 4 1 seq Oldenberg Zeitsch d Deutsch Morg Ges XXVII p 6, seq Weber Ind Stud VIII p 31

<sup>3</sup> In Taitt S VI 1 6 Kāṇḍ XXIII 10 suparṃi the well winged is identified with the sky

<sup>4</sup> Lit she shall win both of us i e each saying that the other would win herself

there, now the wind tosses it that I see this is nothing else than the rope

6 Suparnā then said Come let us now fly thither to know which of us is the winner Kadrû said Fly thou thither thou wilt tell us which of us is the winner'

7 Suparnā then flew thither, and it was even as Kadrû had said When she had returned, she (Kadrû) said to her, Hast thou won, or I? — 'Thou!' she replied Such is the story called Suparnā Kâdrava<sup>1</sup>

8 Then said Kadrû Verily I have won thine own self yonder is Soma in the heaven fetch him hither for the gods, and thereby redeem thyself from the gods<sup>2</sup>! — So be it! She brought forth the metres, and that Gâyatri fetched Soma from heaven

9 He was enclosed between two golden cups<sup>3</sup> sharp-edged they closed together at every twinkling of the eye and these two forsooth were Consecration and Penance Those Gandharva Soma wardens watched over him, they are these hearths these fire-priests

10 She tore off one of the two cups and gave it to the gods,—this was Consecration therewith the gods consecrated themselves

<sup>1</sup> And because these two there disputed, therefore the story called Sauparnakâdrava is here told Kârva text. It is difficult to see how this statement came to be inserted here unless it be because of a division in the text,—this paragraph being the nineteen hundredth in the Mâdhyandina recension This explanation would not, however apply to the Kârva text

<sup>2</sup> Therewith redeem thee from death Kârva rec

<sup>3</sup> Kuri' = kosi 'pod (or case) Sayana explains it by âyudha (? weapon, or vessel, sheath)

11 She then tore off the second cup and gave it to the gods —this was Penance therewith the gods underwent penance to wit the Upasads for the Upasads are penance

12 She took possession (a *kakhâda*)<sup>1</sup> of Soma by means of (a stick of) *khadira* wood (*Acacia Catechu*) whence (the name) *Khadira* and because she thereby took possession of him therefore the sacrificial stake and the wooden sword (*sphya*) are of *khadira* wood She then carried him off while he was under the charge of the *Akhâvâka*, wherefore this *Akhâvâka* priest was excluded (from drinking Soma)

13 Indra and Agni preserved him for the production of creatures whence the *Akhâvâka* priest belongs to Indra and Agni

14 Therefore the consecrated keep charge of the king (Soma) lest (the Gandharvas) should carry him off Let him therefore guard him diligently, for verily in whosoever charge they carry him off he is excluded (from the Soma)

15 Wherefore the students guard their teacher, his house, and cattle lest he should be taken from them Let him therefore guard him (Soma) diligently in that place for verily in whosoever charge they carry him off he is excluded therefrom By means of him *Suparñi* redeemed herself from the gods wherefore they say He who has sacrificed shares in the world of bliss

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<sup>1</sup> *Sâyana* takes it in the sense of she swallowed (*khâd*) but I should feel inclined to refer it to the same verb *khîd* (? *khâd*) as *âkhîdat* coming immediately after it Could *Pânini's* *Sûtra* VI 1 52 refer to this passage? [*Kar* V, Benares edition *kakhâda* MS *Indran* Office *kakhâda*.] The *Kânva* text has the same reading *âkakhâda-âkhîdat*

16 Verily even in being born man by his own self is born as a debt (owing) to death And in that he sacrifices thereby he redeems himself from death even as Suparnî then redeemed herself from the gods

17 The gods worshipped with him Those Gandharva Soma wardens came after him and having come up they said, Do ye let us share in the sacrifice exclude us not from the sacrifice let there be for us also a share in the sacrifice!

18 They said What will there be for us then?— Even as in yonder world we have been his keepers so also will we be his keepers here on earth!

19 The gods spake So be it! By saying (Here are) your Soma wages he assigns to them the price of the Soma<sup>1</sup> They then said unto them

At the third pressing an offering of ghee shall fall to your share but not one of Soma for the Soma draught has been taken from you wherefore ye are not worthy of a Soma-offering! And accordingly when he pours ghee on the hearths by means of fagots at the evening libation that same offering of ghee falls to their share but not one of Soma

20 And what they will offer in the fire that will satiate you hence that which they offer in the fire satiates them And when they will move about holding the Soma over each<sup>2</sup>, that will satiate you<sup>3</sup> hence when they move about holding the Soma over each (hearth) that satiates them

<sup>1</sup> See III 3 3 11

<sup>2</sup> For these oblations poured upon burning bundles of chips and grass held over the several hearth fires see IV, 4 2 7

<sup>3</sup> *Yad va uparvupari somam bibhrataḥ samkarishyanti* Kāṇva rec (holding the Soma close above the dhishnyas) This passage

Wherefore let not the Adhvaryu pass between<sup>1</sup> the hearths for the Adhvaryu carries the Soma and they sit waiting for him (Soma) with open mouths and he would enter into their open mouths and either Agni would burn him or else that god who rules over beasts (Rudra) would seek after him hence whenever the Adhvaryu should have business in the hall let him pass north of the Agnidhra shed

21 Now it is for the protection of Soma that those (hearth) are thrown up to wit the Ahavaniya in front (on the high altar), the Margāliya in the south and the Agnidhriya in the north and those that are in the Sadas (protect him) from behind

22 They are in part raised<sup>2</sup> in part they are assigned<sup>3</sup> And in truth, they themselves insisted thereon saying 'They shall in part raise us and in part they shall assign us thus we shall know again that heavenly world from which we have come thus we shall not go astray

23 And whichever of them are raised they are

apparently refers to the *Kamasa* Adhvaryu or cup bearers who at the time of the Savanas hold up their cups filled with Soma which after libations have been made of it on the fire, is drunk by the priests

<sup>1</sup> Samaya the *Kāṇva* text has *pratyan* (in going to the back) instead.

<sup>2</sup> That is bestrewn with gravel

<sup>3</sup> When the *dhishṛ̥yas* have been completed the Adhvaryu standing east of the front door of the Sadas has to point at the Ahavaniya the Bahishpavamāna-place the pit whence the earth for the hearths and high altar was taken the slaughtering place the Udumbara post the Brahman's seat the (old Ahavaniya at the) hall door, the old Garhapatya and the Utkara (heap of rubbish) one by one with the texts *Vâg S V 32, 2 &c Kāty VIII 6*

thereby visibly in this world but whichever of them are assigned they are thereby visibly in yonder world

24 They have two names for in truth, they themselves insisted thereon, saying 'We have not prospered with these names since Soma has been taken away from us, well, then let us take each a second name<sup>1</sup> They took each a second name and therewith prospered inasmuch as they from whom the Soma draught had been taken had a share in the sacrifice assigned to them hence they have two names Wherefore let a Brahman if he prosper not take a second name for verily he prospers whosoever knowing this takes a second name

25 Now what he offers in the fire that he offers unto the gods, thereby the gods exist and what (Soma) is consumed in the Sadas that he offers unto men thereby men exist and in that the Nârâsa<sup>1</sup> (cups of Soma) stand with the Soma carts thereby he offers unto the Fathers thereby the Fathers exist

26 But those creatures which are not admitted to the sacrifice are forlorn wherefore he now admits to the sacrifice those creatures here on earth that are not forlorn, behind<sup>2</sup> the men are the beasts and behind the gods are the birds the plants, and

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<sup>1</sup> Nârâsa pertaining to Nârâsa (man's praise i.e. Agni, or Soma, or the Fathers) is the name given to certain remains of Soma libations (or potations) sacred to the Fathers which in the nine Soma-cups are temporarily deposited under the axle of the southern Soma cart, till they are drunk by the priests at the end of the libation

<sup>2</sup> Or alongside of, corresponding to included in, them (anu)



the trees, and thus whatsoever exists here on earth all that is admitted to the sacrifice And verily both the gods and men and the Fathers drink together<sup>1</sup> and this is their symposium of old they drank together visibly but now they do so unseen

### THE VAISARGINA OFFERINGS AND LEADING FORWARD OF AGNI AND SOMA

#### THIRD BRĀHMANA

1 Verily he who consecrates himself consecrates himself for the sake of this All, for he consecrates himself for the sacrifice, and this All indeed results from<sup>2</sup> the sacrifice having prepared the sacrifice for which he consecrates himself he now sets free (or produces) this All

2 The reason why he performs the Vaisargina offerings is this They are called Vaisargina because he sets free (vi sarg) this All wherefore let him who takes part in the rite<sup>3</sup> touch (the sacrificer) from behind but if he have to go elsewhere (on business) he need not heed this When he sacrifices, he sets free this All

3 And again why he performs the Vaisargina offerings Vishnu forsooth is the sacrifice, by his strides he obtained (vi-kram) for the gods that all pervading power (vikrānti) which now belongs to them, by his first step he gained this same (earth), by the second the region of air and by the last

<sup>1</sup> Sma does not seem here to have its usual force which it has in the next sentence combined with purā.

<sup>2</sup> Or corresponds to (anu)

<sup>3</sup> That is a blood relation of the sacrificer dwelling together with him Cf also p 40, note 1

the heaven And that same pervading power Vishnu the sacrifice obtains by his strides for this (sacrificer) when he sacrifices this is why he performs the Vaisargina offerings

4 In the afternoon having covered the altar (with sacrificial grass) and handed (to the sacrificer and his wife) one half of the fast-milk they enter (the hall) put fire-wood on<sup>1</sup> and prepare the underlayer (of gravel) He (the Adhvaryu) puts the butter on (the old Gârnapatya) and cleans the spoons The sacrificer takes the king (Soma) on his lap He (the Adhvaryu) scatters about the (dust of the) foot print of the Soma cow behind the (new) Gârhapatya for the sake of a firm standing for it is with the foot that one stands firmly

5 Now some divide it (the dust) into four parts<sup>2</sup> one fourth part (they put) into the underlayer whereon they take up the Âhavanîya (for transferring it to the high altar), with one fourth part they anoint the axle one fourth part (they put) into this underlayer (for taking out the Âgnî-dhriya fire) and one fourth part he scatters about behind the Gârhapatya

6 But let him not do this let him rather scatter it about entirely behind the Gârhapatya. Having then purified the ghee he takes thereof four ladlings (with the sruva) both in the guhû and in the upa bhṛzt and clotted ghee<sup>3</sup> in five ladlings with (Vag

<sup>1</sup> Vîz on the Âhavanîya of the Prâênavamśa (hall) now serving as the Gârhapatya, and generally called sâlâdvârya, i e the one near the (front or eastern) hall-door

<sup>2</sup> See p 121 note 2

<sup>3</sup> Prashad âgya (lit. mottled butter) is clarified butter mixed with sour milk

S V 35) Thou art a light endowed with all forms, the flame of the All-gods for the clotted ghee belongs to the All gods When the wood is well kindled, they hold the spoons for him

7 He then offers<sup>1</sup> with, 'Thou O Soma wilt widely withhold thy protection from the life-injuring<sup>2</sup> hatreds put forth by others, Hail!' Thereby he takes a firm stand on this resting place the earth, and gains this world

8 He then offers the second oblation to (Soma) the Nimble with May the Nimble graciously accept the butter Hail! For he (Soma) spake upon that time Verily I am afraid of the Rakshas do ye make me to be too small for their deadly shaft, so that the evil spirits (the Rakshas) shall not injure me on the way and take me across in the form of a drop for the drop is nimble And accordingly having made him too small for the deadly shaft they lead him safely across in the form of a drop from fear of the Rakshas for the drop is nimble this is why he offers the second oblation to (Soma) the Nimble

9 They lift the (burning) fire wood and place it on the support. He then says (to the Hotṛi) Recite for Agni, taken forward! or (say some), '— for Soma led forward But let him say 'Recite for Agni taken forward'<sup>3</sup>!

<sup>1</sup> He offers some ghee from a substitute spoon (*prakarantī*) as the proper offering spoons now filled with ghee and clotted ghee have to be carried with the fire to the Âgnidhra

<sup>2</sup> Mahîdhara explains 'tanûkrîṣṭ by *tanûm krîntanti kîndanti* It ought rather to mean 'body making —? from the enemies that assume (various) forms

<sup>3</sup> The Kâṇva text, on the contrary enjoins that he is to say Recite for Soma ! In the Hotṛi's ritual this is called the

10 They take the pressing stones the Soma trough (*drona kalasa*) Vâyus cups<sup>1</sup> the (twenty pieces of) fire wood the enclosing sticks of *kârshmarya* wood (*Gmelina Arborea*) one *prastara* of *asvavala* grass<sup>2</sup> and the two *Vidhr̥tis* of sugar cane that *barhis* (which was used before<sup>3</sup>) is tied up therewith Further the two spits for (roasting) the omenta<sup>4</sup> the two ropes (for binding the stake and victims) the two churning-sticks (for producing fire) the *adhimanthana* chip and the two *vṛṣhana*<sup>5</sup>, —having taken up all these they go forward (to the *Âgnīdhra*) thus the sacrifice goes upwards<sup>6</sup>

11 While they proceed thither he makes (the sacrificer) say the text (*Vâg S V*, 36 *Rig veda I* 189 1) O *Agni* lead us on a good path unto wealth thou, O God that knowest all works! keep thou from us the sin that leadeth astray and we will offer unto thee most ample adoration! He thereby places *Agni* in front and *Agni* marches in front repelling the evil spirits and they take him thither on a (way) free from danger and

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*Agnishoma prajanya*. For the seventeen verses (brought up to twenty-one by repetitions) of the *Hotṛ* see *Alt Br I* 30 (*Haug Translation p* 68) *Arv IV* 10 The Soma is carried either by the Brahman himself or by the sacrificer *Katy XI* 1 13 14

<sup>1</sup> The *Vâyavya* are wooden cups shaped like a mortar It seems here to include all the Soma-cups, see *IV* 1 3 7-10 *Kâty VIII* 7 5

<sup>2</sup> See *III* 4 1 17-18

<sup>3</sup> *Viz* at the guest offering see *p* 103 note 3 It was tied up with the three objects mentioned immediately before

<sup>4</sup> The *vapasrapanî* are sticks of *kârshmarya* wood.

<sup>5</sup> For these objects, see *p* 90 note 5

<sup>6</sup> Thus that sacrifice goes upwards to yonder heavenly world and the sacrifice being the sacrificer the sacrificer thus goes thither *Kârva* text See *III* 6 1 28 where the gods are said to have attained immortality from the *Âgnīdhriya*.

injury They proceed and reach the Agnīdhra and he (the Adhvaryu) puts (the fire) down on the Agnīdhra hearth

12 Thereon when laid down he offers with the text (Vâg S V, 37) May this Agni make wide room for us may he march in front smiting the haters! May he gain riches in the winning of riches may he fiercely rushing conquer the enemies Hail! By means of him (Agni) he thus takes a firm stand in that resting place the aerial region and gains that world

13 In the same place they deposit the pressing-stones the Soma trough and Vâyus cups! Having then taken up the other (objects), they proceed and deposit them north of the Âhavanīya.

14 The Adhvaryu takes the sprinkling-water and sprinkles first the fire wood and then the altar They then hand to him the altar grass He puts it down with the knot towards the east, and sprinkles it Having poured (the remaining sprinkling-water) upon (the root ends of the altar-grass) and untied the knot—the Prastara-bunch of asvavāla grass is tied together (with the altar grass)—he takes that and having taken the Prastara he spreads the altar-grass in a single layer Having spread the altar-grass he lays the enclosing sticks of karshmarya-wood round (the fire) Having laid the enclosing sticks around he puts two kindling-sticks (on the fire) and having put on the two kindling sticks

15 He offers with the text (Vâg S V, 38) Stride thou widely, O Vishnu make wide room for our abode! drink the ghee thou born of ghee

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<sup>1</sup> Also the two finged filtering cloths (darapavitre), according to the Kâṇva rec

and speed the lord of the sacrifice ever on-wards Hail! Thereby he takes a firm stand in that resting place the sky he thus gains that world by offering with that (verse)

16 And as to his offering with a verse addressed to Vishnu, it was thus that they made him (Soma) to be too small for the deadly shaft and led him safely across in the form of a drop for the drop is nimble And having attained to safety he now makes him the one he really is namely, the sacrifice for Vishnu is the sacrifice therefore he offers with a verse addressed to Vishnu

17 After depositing the spoons<sup>1</sup> and touching water he makes the king (Soma) enter (the Havir dhâna shed) The reason why he makes the king enter after depositing the spoons and touching water is this. The ghee is the thunderbolt and Soma is seed hence it is after depositing the spoons and touching water that he makes the king enter lest he should injure the seed Soma with the thunderbolt, the ghee

18 He spreads the black deer skin on the enclosed part of the southern Soma cart and sets him down thereon with (Vag S V 39) 'O divine Savitṛ, this is thy Soma shield him may they not injure thee' whereby he makes him over to the God Savitṛ for protection

19 Having quitted his hold of him he (the sacrificer) renders homage to him with Now, O divine Soma, hast thou a god joined the gods and

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<sup>1</sup> He then deposits the Prastara on the mound (p 140 note 2), deposits there the guhî and the upabhrî and the prîshadagya, and having touched the sacrificial materials and touched water he takes the king and enters (the cart-shed), &c Kâṇva rec

here I the men with increase of wealth Now Agni and Soma have seized him who consecrates himself between their jaws<sup>1</sup> for that consecration offering belongs to Agni and Vishnu, and Vishnu forsooth is no other than Soma, and he himself that consecrates himself is the food of the gods thus they have seized him between their jaws and he now expressly redeems himself from Soma when he says 'Now, O divine Soma, hast thou a god joined the gods, and here (have I joined) the men with increase of wealth, — increase of wealth means abundance 'with abundance he thereby means to say

20 He then walks out (of the cart shed) with 'Hail! I am freed from Varuna's noose!' For he truly is in Varuna's noose who is in another's mouth he now frees himself from Varuna's noose, when he says 'Hail! I am freed from Varuna's noose

21 He then puts a kindling-stick on the Āhavanīya in this way<sup>2</sup> 'O Agni protector of vows on thee, O protector of vows— for Agni is lord of vows to the gods wherefore he says 'O Agni protector of vows on thee O protector of vows — 'what bodily form of thine hath been on me, (may) that (be) on thee, what bodily form of mine has been on thee (may) that (be) here on me! Our vows O lord of vows (have been performed) rightly the lord of consecration hath

<sup>1</sup> See III 3 4 21

<sup>2</sup> Thus (iti) viz with the following modifications of the corresponding formula, used at the 'intermediary consecration III 4 3 9 Perhaps iti may mean 'thus, i e while still keeping his fingers turned in, or it may mean as such (as a free man)

approved my consecration the lord of penance hath approved my penance Thereby he frees himself visibly from Agni and sacrifices with a self (body) now his own hence they now partake of his food for he is a man (again) hence they now use his (real) name for he is a man And as to their not eating (of his food) heretofore it is as one would not eat of sacrificial food before offering has been made thereof therefore let no one partake of the food of one consecrated He now loosens his fingers

## THE ANIMAL SACRIFICE<sup>1</sup> TO AGNI AND SOMA

### FOURTH BRAHMANA

#### A THE SETTING UP OF THE SACRIFICIAL STAKE

1 Being about to cut the sacrificial stake he offers<sup>2</sup> with a verse addressed to Vishṇu For the stake belongs to Vishṇu therefore he offers with a verse addressed to Vishṇu

2 And again why he offers with a verse addressed to Vishṇu—Vishṇu being the sacrifice he thus approaches the stake by means of the sacrifice therefore he offers with a verse addressed to Vishṇu

3 If he offers with the offering spoon he offers after taking ghee by four ladlings, and if he offers with the dipping-spoon, he offers after cutting out (some ghee from the pot) with the dipping-spoon,—with the text (Vâg S V 41), Stride thou widely

<sup>1</sup> On the Animal Sacrifice cp Dr J Schwab's dissertation 'Das altindische Thieropfer' 1882

<sup>2</sup> This oblation is called *yûpâhuti* or stake-offering



O Viṣṇu make wide room for our abode!  
 drink the ghee thou born of ghee and speed  
 the lord of the sacrifice ever onwards!  
 Hail!'

4 He takes the ghee which is left (in the melting pot) Whatever chopping-knife the carpenter uses that the carpenter now takes They then proceed (to the wood) Whatever (tree) they select for the stake

5 That he touches while muttering (Vâg S V 42),—or he salutes it while standing behind it with his face towards the east—'I have passed over the others I have not gone nigh the others—he does indeed pass over others and does not go near to others wherefore he says 'I have passed over the others I have not gone nigh the others'

6 'Thee have I found on the nearer side of the farther, and on the farther side of the nearer' he does indeed fell it on the nearer side of the farther of those that are farther away from it and 'on the farther side of the nearer he says because he does fell it on the farther side of the nearer of those that are on this side of it. This is why he says, 'Thee have I found on the nearer side of the farther, and on the farther side of the nearer

7 Thee do we favour O divine lord of the forest<sup>1</sup> for the worship of the gods As for the good work he would favour (select) one from amidst many (men) and he (the chosen) would be well disposed to that work even so does he now for the good work favour that (tree) from amidst many, and it becomes well-disposed to the felling

<sup>1</sup> 'Vanaspati is a common synonym of *vrksha* tree

8 'Thee may the gods favour for the worship of the gods<sup>1</sup> for that is truly successful which the gods favour for the good work therefore he says 'Thee may the gods favour for the worship of the gods<sup>1</sup>

9 He then touches it with the dipping spoon with For Vishnu thee<sup>1</sup> for the stake belongs to Vishnu since Vishnu is the sacrifice and he fells this (tree) for the sacrifice therefore he says, For Vishnu thee<sup>1</sup>

10 He then places a blade of darbha-grass between<sup>1</sup> with O plant shield it<sup>1</sup> for the axe is a thunderbolt but thus that thunderbolt the axe does not hurt it (the tree) He then strikes with the axe with, O axe hurt it not<sup>1</sup> for the axe is a thunderbolt but thus that thunderbolt, the axe does not hurt it

11 The first chip which he cuts off he takes (and lays aside) Let him cut (the tree) so as to cause no obstruction to the axle<sup>2</sup> For indeed it is on a cart that they convey it, and in this way he does not obstruct the cart

<sup>1</sup> Viz he places or holds it against where he is about to strike the tree so as first to cut the grass.

<sup>2</sup> For the destination of this chip of the bark see III 7 1 8

<sup>3</sup> That is to say he is not to cut the tree too high from the ground so that the axle of the cart might readily pass over the remaining stump without touching it. The Kâṇva text reads 'tam anakshastambhe *vr̥ṣket* uta hy enam anasâ vakshyanto bhavanty uto svargam hasya lokam yate (sic) kshastambhaḥ syât tasmâd anakshastambhe *vr̥ṣket* Nothing is said anywhere about the yûpa being conveyed on a cart to the sacrificial ground if indeed, that statement refer to the yûpa at all Sayana's comment is very corrupt here but he seems to interpret the passage to the effect that some people might convey the stake on the cart (pakshe anasâ yûpam *nayeyuḥ*) and that in that case the cart would be obstructed.

12 Let him cut it so as to fall towards the east for the east is the quarter of the gods or towards the north for the north is the quarter of men or towards the west But let him take care to keep it from (falling towards) the southern quarter for that is the quarter of the Fathers therefore he must take care to keep it from the southern quarter

13 The falling (tree) he addresses with the text (Vâg S V 43) Graze not the sky! hurt not the air! unite with the earth! for verily that (tree) which they cut for the stake is a thunderbolt and these worlds tremble for fear of that falling thunderbolt but he thereby propitiates it for these worlds, and thus propitiated it injures not these worlds

14 Now when he says Graze not the sky he means to say 'Injure not the sky!' In the words 'hurt not the air' there is nothing obscure By Unite with the earth, he means to say, Be thou in harmony with the earth! For this sharp-edged axe hath led thee forward unto great bliss for this sharp axe indeed leads it forward

15 Upon the stump he then offers ghee lest the evil spirits should rise therefrom after (the tree) ghee being a thunderbolt he thus repels the evil spirits by means of the thunderbolt and thus the evil spirits do not rise therefrom after it. And ghee being seed he thus endows the trees with that seed, and from that seed (in) the stump trees are afterwards produced<sup>1</sup>

16 He sacrifices with Grow thou out of this O lord of the forest with a hundred shoots!

<sup>1</sup> Or hence trees grow up again from the stump (? after felling 'a vrasanât') out of seed.

May we grow out with a thousand shoots!  
There is nothing obscure in this

17 Thereupon he cuts it (the stake of the proper length) of whatever length he cuts it the first time so long let it remain

18 He may cut it five cubits long for fivefold is the sacrifice and fivefold is the animal (victim) and five seasons there are in the year therefore he may cut it five cubits long

19 He may cut it six cubits long for six seasons there are in the year, and the year is a thunderbolt as the sacrificial stake is a thunderbolt therefore he may cut it six cubits long

20 He may cut it eight cubits long for eight syllables has the Gāyatrī and the Gāyatrī is the fore part of the sacrifice as the sacrificial stake is the fore-part of the sacrifice therefore he may cut it eight cubits long

21 He may cut it nine cubits long for threefold is the sacrifice, and 'nine is threefold therefore he may cut it nine cubits long

22 He may cut it eleven cubits long for eleven syllables has the Trishṭubh and the Trishṭubh is a thunderbolt as the sacrificial stake is a thunderbolt therefore he may cut it eleven cubits long

23 He may cut it twelve cubits long for twelve months there are in the year, and the year is a thunderbolt as the sacrificial stake is a thunderbolt therefore he may cut it twelve cubits long

24 He may cut it thirteen cubits long for thirteen months there are in a year, and the year is a thunderbolt, as the sacrificial stake is a thunderbolt therefore he may cut it thirteen cubits long

25 He may cut it fifteen cubits long for the

fifteen versed chant is a thunderbolt<sup>1</sup> as the sacrificial stake is a thunderbolt therefore he may cut it fifteen cubits long

26 The sacrificial stake of the Vâgapeya sacrifice is seventeen cubits long Indeed it may be unmeasured<sup>2</sup> for with that same unmeasured thunderbolt did the gods conquer the unmeasured and in like manner does he now conquer the unmeasured with that unmeasured thunderbolt therefore it may even be unmeasured

27 It is (made to be) eight-cornered for eight syllables has the Gayatrî and the Gâyatrî is the fore part of the sacrifice as this (stake) is the fore part of the sacrifice therefore it is eight-cornered

### SEVENTH ADHYÂYA FIRST BRÂHMANA

1 He takes the spade with (Vâg S VI 1) 'I take thee at the impulse of the divine Savitrî with the arms of the Asvins with the hands of Pûshan thou art a woman The significance of that formula is the same (as before) and that spade (abhri fem.) is indeed female therefore he says thou art a woman

2 He thus draws the outline of the hole (for the stake<sup>3</sup>) with Herewith I cut off the necks of

<sup>1</sup> On the connection of the Pañkadasa stoma with Indra the wielder of the thunderbolt see part 1 introduction p xvii

<sup>2</sup> The Kârva text leaves an option first between stakes six eight, eleven fifteen (and for the Vâgapeya seventeen) cubits long and finally lays down the rule that no regard is to be had to any fixed measure

<sup>3</sup> According to the Kârva text one half of it is to be within and one half outside of the altar See Kâty VI, 2 8

the Rakshas! The spade is the thunderbolt with the thunderbolt he thus cuts off the necks of the Rakshas

3 He then digs and throws up a heap of earth towards the east He digs the hole, making it equal (in depth) with the (unhewn) bottom part (of the stake) In front of it he lays down the stake with the top towards the east Thereon he puts sacrificial grass of the same size, and thereupon he puts the chip of the stake In front on the (north) side (of the stake) he puts down the head-piece<sup>1</sup> The sprinkling water has barley corns mixed with it the significance of this is the same (as before<sup>2</sup>)

4 He throws the barley corns in with Thou art barley (yava) keep thou (yavaya) from us the haters keep from us the enemies! There is nothing obscure in this He then sprinkles the significance of the sprinkling is one and the same he thereby renders it sacrificially pure.

5 He sprinkles (the top middle and bottom parts) with For the sky—thee! for the air—thee! for the earth—thee! the stake being a thunderbolt (he does so) for the protection of these worlds<sup>3</sup>

I sprinkle thee for the protection of these worlds is what he thereby means to say

6 The sprinkling water that remains he then pours into the hole with, Be the worlds pure

<sup>1</sup> Of the part of the tree cut off from the sacrificial stake a top-piece or head ring (*kashāla*) is made some eight or nine inches high eight cornered (like the sacrificial stake) narrower in the middle like a mortar and hollowed out so as to allow its being fixed on the stake.

<sup>2</sup> See III, 6, 1, 7 seq

<sup>3</sup> For the construction see p. 15 note 3

wherein the Fathers reside<sup>1</sup> for a pit that is dug is sacred to the Fathers this he thereby renders sacrificially pure

7 Thereupon he strews barhis-grass therein both eastward pointed and northward-pointed with 'Thou art the seat of the Fathers'<sup>1</sup> for that part of it (the stake) which is dug into the ground is sacred to the Fathers as though it were (naturally) established among plants, and not dug in, so does it become established among those plants

8 He then throws in the (first) chip<sup>1</sup> of the stake. Now that chip of the outer (bark) doubtless is the vigour of trees hence when a chip of their outer (bark) is cut off they dry up for it is their vigour. Hence when he throws in the chip of the stake he does so thinking 'I will plant it (the stake) full of vigour'. The reason why it is this (chip) and no other is that this one has been produced with a formula is sacrificially pure therefore he throws in the chip of the stake

9 He throws it in with (Vāg S VI, 2) 'Thou art a leader easy of access to the Unnetṛis<sup>2</sup>, for that (chip) is cut from it in front wherefore he says 'Thou art a leader easy of access to the Unnetṛis. Be thou mindful of this it will stand upon thee' for it (the stake) will indeed stand on it, wherefore he says 'Be thou mindful of this it will stand upon thee'

10 Having then taken out ghee with the dipping-spoon, he offers it into the hole 'lest the evil spirits should rise from below' ghee is a thunderbolt, he

<sup>1</sup> See III 6 4 11

<sup>2</sup> The Unnetṛis are the priests that have to draw the Soma.

thus repels the evil spirits by means of the thunder-bolt and thus the evil spirits do not rise from below. Having then gone round to the front he sits down facing the north and anoints the stake. He says (to the Hotri) Recite to the stake as it is anointed<sup>1</sup>!

11 He anoints it with The divine Savitri anoint thee with sweet drink (milk)<sup>1</sup> for Savitri is the impeller (prasavitri) of the gods and that stake is in reality the sacrificer himself and sweet drink is everything here he thus puts it in connection with all that and Savitri, the impeller impels it for him therefore he says, The divine Savitri anoint thee with sweet drink!

12 Having then anointed the top-ring on both sides he puts it on (the stake) with To the full-berried plants—thee!<sup>2</sup> for that (top-ring) is as its berry. And as to its being as it were contracted in the middle the berry<sup>2</sup> here on trees is fastened (to the stalk) sideways what connecting part there is between (the fruit and stalk) pressed in as it were that he thereby makes it. This is why it is, as it were, contracted in the middle.

13 He anoints from top to bottom the (corner) facing the fire, for the (corner) facing the fire is the sacrificer and the ghee is sap with sap he thus anoints the sacrificer therefore he anoints from top to bottom the (corner) facing the fire. He then

<sup>1</sup> Recite to the stake being anointed! or we anoint the stake. Recite! Kāṣṭha rec. The latter is the formula mentioned Ait. Br. II 2 (but angmo yupam for Kāṣṭha yūpam aṅgmo) where the seven verses recited by the Hotri (brought up to eleven as usual) are given. See also Āśv. III 1 8.

<sup>2</sup> Pippala refers especially to the berry or fruit of the Ficus Religiosa.



grasps the girding part all round and says (to the Hotri) Recite to the (stake) being set up!

14 He raises it with With thy crest thou hast touched the sky with thy middle thou hast filled the air with thy foot thou hast steadied the earth —the sacrificial stake being a thunderbolt (he raises it) for the conquering of these worlds with that thunderbolt he gains these worlds, and deprives his enemies of their share in these worlds

15 He then plants it (in the hole) with (Vâg S VI 3) 'To what resorts of thine we long to go where are the swift footed, many-horned kine there forsooth, was imprinted wide striding Vishnu's highest mighty foot step With this trishûbh verse he plants it the trishûbh is a thunderbolt as the sacrificial stake is a thunder bolt therefore he plants it with a trishûbh verse

16 That (corner which was) facing the fire he places opposite the fire for the (corner) facing the fire is the sacrificer, and the sacrifice is fire Hence were he to turn the fire corner aside from the fire the sacrificer would assuredly turn aside from the sacrifice therefore he places the (corner which was) facing the fire opposite the fire He then heaps up (earth) round it and presses it firmly all round and pours water thereon<sup>1</sup>

17 Thereupon he makes (the sacrificer) say while touching it (Vâg S VI 4, Rîg veda I 22 19) See ye the deeds of Vishnu whereby he beheld the sacred ordinances Indra's allied

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<sup>1</sup> The same formulas are used on this occasion as at III 6 1 17-18

friend! For he who has set up the sacrificial stake has hurled the thunderbolt 'See ye Vishnu's conquest' he means to say when he says 'See ye the deeds of Vishnu whereby he beheld the sacred ordinances Indra's allied friend' Indra forsooth is the deity of the sacrifice and the sacrificial stake belongs to Vishnu, he thereby connects it with Indra, therefore he says, Indra's allied friend

18 He then looks up at the top ring with (Vâg S VI 5 Rîg veda I 22, 20) 'The wise ever behold that highest step of Vishnu fixed like an eye in the heaven' For he who has set up the sacrificial stake has hurled the thunderbolt 'See ye that conquest of Vishnu!' he means to say when he says 'The wise ever behold that highest step of Vishnu fixed like an eye in the heaven.

19 He then girds (the stake with a rope of kusa grass) Now it is to cover its nakedness that he girds it wherefore he girds it in this place (viz on a level with the sacrificer's navel), for it is thus that this (nether) garment is (slung round)<sup>1</sup> He thereby puts food into him for it is there that the food settles therefore he girds it at that place

20 He girds it with a triple (rope) for threefold is food and food means cattle, and (there is) the father and the mother and what is born is the third therefore he girds it with a triple (rope)

21 He girds it with (Vâg S VI, 6) Thou art enfolded, may the heavenly hosts enfold

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<sup>1</sup> According to the Kânva text it is to be slung round nîvî daghne, 'on a level with the nether garment (nâbhîdaghne, Taish S VI, 3 4 5) According to Katy VI, 3 1, the girding is preceded by a call on the Hotri to recite to the post being anointed but neither recension mentions this.

thee! may riches enfold this sacrificer among men! He invokes a blessing on the sacrificer when he says, 'May riches enfold this sacrificer among men

22 Thereupon he inserts a chip of the stake (under the rope) with 'Thou art the son of the sky For it is doubtless the offspring of that (sacrificial stake), hence if there be the full number of eleven stakes<sup>1</sup> let him insert in each its own (chip) without confounding them and his offspring is born orderly and not foolish But whosoever inserts them in confusion not its own in each verily his offspring is born disorderly and foolish, therefore let him insert its own in each without confounding them

23 Moreover that chip of the stake is made an ascent to the heavenly world, there is this girdle-rope, after the rope the chip of the stake, after the chip of the stake the top ring and from the top ring one reaches the heavenly world

24 And as to why it is called svaru (very sore)—that (chip) is cut off from that (stake) and thus is its own (sva) sore (arus), therefore it is called 'svaru

25 With that part of it which is dug in he gains the world of the Fathers and with what is above the dug in part, up to the girdle rope he gains the world of men and with what is above the rope, up to the top ring he gains the world of the gods and what (space of) two or three fingers breadths

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<sup>1</sup> When instead of a single he-goat to Agni eleven victims are slaughtered they are either bound to one stake each or all to one and the same. See III 9 1 4 seq The chip alluded to is one of those obtained in rough hewing the stake and making it eight-cornered

there is above the top-ring —the gods called the Blessed<sup>1</sup>, —their world he therewith gains verily whosoever thus knows this he becomes one of the same world with the blessed gods

26 That (sacrificial stake) he sets up on the fore-part (of the altar) for the stake is a thunderbolt, as the club is a thunderbolt But in hurling the club one takes hold of its fore-part, and that (stake) is the fore-part of the sacrifice therefore he sets it up on the fore part (of the altar)

27 Verily, by means of the sacrifice the gods gained that supreme authority which they now wield They spake How may this (world) of ours be made unattainable to men? They sipped the sap of the sacrifice as bees would suck out honey and having drained the sacrifice and scattered it by means of the sacrificial stake, they disappeared And because they scattered (yopaya) therewith therefore it is called yûpa (sacrificial stake) At the head stands intelligence, at the head swiftness of thought therefore he sets it up on the fore-part (of the altar)

28 It is eight cornered, for the gâyatrî metre consists of eight syllables and the gâyatrî is the fore-part of the sacrifice as this (stake) is the fore-part of the sacrifice therefore it is eight-cornered

29 Now the gods once threw it after (the prastara into the fire) even as now some throw it after thinking, So the gods did it Thereupon the Rakshas sipped the sacrifice (Soma) after (the gods)

30 The gods said unto the Adhvaryu, 'Offer thou only a chip of the stake thereby this (sacri-

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<sup>1</sup> On the sâdhya see Weber, Ind Stud. IX p. 6 note 2

ficer) will be bid good-speed<sup>1</sup>, and thus the Rakshas will not hereafter sip the sacrifice thinking, that (stake) surely is a raised thunderbolt

31 The Adhvaryu then offered up only a chip of the stake and thereby that (sacrificer) was bid good-speed and thus the Rakshas did not thereafter sip the sacrifice thinking that surely is a raised thunderbolt'

32 And in like manner does he now only offer up that chip of the sacrificial stake<sup>2</sup> thereby this (sacrificer) is bid good speed and thus the Rakshas do not thereafter sip the sacrifice, thinking that surely is a raised thunderbolt! He offers it<sup>2</sup> with the text (Vâg S VI 21) May thy smoke rise up to the sky, thy light to the heavens! fill the earth with ashes, Hail!

## SECOND BRAHMANA

1 Verily, as large as the altar is, so large is the earth The sacrificial stakes are thunderbolts, and by means of these thunderbolts he obtains possession of this earth and excludes his enemies from sharing therein Hence there are eleven stakes and the twelfth lies aside rough hewn he puts it down south (of the altar) The reason why the twelfth lies aside is this

2 Now the gods, while performing this sacrifice,

<sup>1</sup> See I, 8 3 11 seq

<sup>2</sup> See Ait. Br II 3

<sup>3</sup> The offering of the chips does not take place till the end of the after offerings (see note to III, 8 5 6) It is somewhat strange that it should be anticipated in this place, both in this and the Kâṣya recensions.

were afraid of an attack from the Asura Rakshas Those raised (sacrificial stakes) then were as a discharged arrow—therewith one either smites or smites not as a hurled club—therewith one either smites or smites not But that twelfth (stake) lying aside—even as an arrow drawn but not discharged as (a weapon) raised but not hurled, so was that a thunderbolt raised for repelling the evil spirits on the south therefore the twelfth (stake) lies aside

3 He lays it down with (Vâg S VI, 6) This is thy place on earth, thine is the beast of the forest There are the animal (victim) and the sacrificial stake, to this one he thereby assigns of animals that of the forest, and thus it, too, is possessed of an animal (victim) That setting up of the eleven sacrificial stakes is said to be of two kinds,—some, namely set (them all) up (on the previous day) for the morrow's Soma feast, and others set up (one) stake for the preparation<sup>1</sup> of the morrow's Soma feast

4 Let him, however not do this but let him only set up the one opposite the fire For after setting it up the Adhvaryu does not quit his hold of it till the girding, but those (others) remain

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<sup>1</sup> No satisfactory explanation of prakubratâ occurs to me It seems to be derived from kûbra, to which the dictionaries assign the meanings hole for sacrificial fire and thread (besides those of forest 'earring and 'cart) Unâd. II 28 derives this from a root kub' to cover shelter ? For the safe foundation (or the protraction) of to-morrow's Soma feast The Kânva text, on the other hand reads Some now raise all (the stakes) on the upavasatha (day before the Soma feast) for the sake of quickening (prakudratâya) the work, thinking, 'we will quickly bring the sacrifice to a close

ungirt during that night Thus there would be an offence, since it is for the victim that the stake is set up, and the victim is (only) slaughtered on the next morning let him therefore set up (the others) on the next morning

5 Let him first set up that (stake) which stands (immediately) north of the one opposite the fire then the one on the south, then a northern one,—last of all the one on the southern flank thus it (the row of stakes) inclines to the north

6 But they also say conversely<sup>1</sup> Let him first set up that which is south of the one opposite the fire, then the northern one then a southern one—last of all the one on the northern flank and thus indeed his work attains completion towards the north

7 Let the largest be the one forming the southern flank then shorter and shorter and the one forming the northern flank the shortest thus (the row of stakes) inclines to the north

8 Thereupon they set up the wife stake for the wives It is for the sake of completeness, forsooth that the wife stake is set up there they seize (and bind) the victim for Tvashtri for Tvashtri fashions the cast seed, and hence he fashions the seed now cast. It (the victim to Tvashtri) is an animal with testicles for such a one is a begetter Let him not slay that one but let him set it free after fire has been carried round it Were he to slay it there would assuredly be an end to offspring, but in this way he sets free the offspring Therefore let him not

<sup>1</sup> The Kāṇva text first mentions the practice set forth in the preceding paragraph as the teaching of 'some' but then rejects it in favour of the second alternative

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<sup>1</sup> The *Kāṇva* text first mentions the practice set forth in the preceding paragraph as the teaching of some but then rejects it in favour of the second alternative

slay it, but let him set it free after fire has been carried round it.

### THIRD BRAHMANA

#### B THE KILLING OF THE VICTIM

1 There are both an animal and a sacrificial stake for never do they immolate an animal without a stake And as to why this is so —well animals did not at first submit thereto that they should become food as they are now become food, for just as man here walks two-footed and erect so did they walk two footed and erect

2 Then the gods perceived that thunderbolt to wit, the sacrificial stake, they raised it and from fear thereof they (the animals) shrunk together and thus became four footed and thus became food as they are now become food, for they submitted thereto wherefore they immolate the animal only at a stake and never without a stake

3 Having driven up the victim, and churned the fire, he binds it (to the stake) And as to why this is so —well, animals did not at first submit thereto that they should become sacrificial food, as they are now become sacrificial food and are offered up in the fire The gods secured them even thus secured they did not resign themselves

4 They spake Verily these (animals) know not the manner of this that it is in fire that sacrificial food is offered, nor (do they know) that secure resort (the fire) let us offer fire into the fire after securing the animals and churning the fire and they will know that this truly is the manner of sacrificial food

this its resort that it is truly in fire that sacrificial food is offered and accordingly they will resign themselves and will be favourably disposed to the slaughtering

5 Having then first secured the animals, and churned the fire they offered fire into the fire and then they (the animals) knew that this truly is the manner of sacrificial food this its resort that it is truly in fire that sacrificial food is offered And accordingly they resigned themselves and became favourably disposed to the slaughtering

6 And in like manner does he now offer fire into the fire after securing the animal and churning the fire It (the animal) knows that this truly is the manner of sacrificial food this its resort that it is truly in fire that sacrificial food is offered and accordingly it resigns itself and becomes favourably disposed to the slaughtering Therefore having driven up the victim and churned the fire he binds it (to the stake)

7 As to this they say, Let him not drive up (the victim) nor churn the fire but having taken the rope and straightway gone thither and put (the rope) round it let him bind it Let him however not do this for it would be as if he intended to commit secretly some lawless action Let him therefore go round there

8 Then taking a straw he drives it up thinking having a companion, I will secure it, for he who has a companion is strong

9 He takes the straw with (Vâg S VI, 7) Thou art a cheerer<sup>1</sup> for a companion does cheer one therefore he says Thou art a cheerer The celestial hosts have approached the gods<sup>2</sup>

the celestial hosts forsooth, are those beasts they have submitted to the gods' he means to say when he says The celestial hosts have approached the gods'

10 'The considerate<sup>1</sup> best of leaders, for the gods are wise therefore he says The considerate best of leaders

11 O divine Tvashtri settle the wealth' for Tvashtri is lord of beasts (cattle) and wealth means cattle it is with regard to those which did not submit that the gods then said to Tvashtri 'Quiet them when he says O divine Tvashtri, settle the wealth!

12 May the offerings be relished by thee! Since they themselves submitted thereto that they should become sacrificial food therefore he says 'May the offerings be relished by thee!

13 Rejoice ye prosperous! for cattle are prosperous therefore he says Rejoice ye prosperous 'O Lord of prayer preserve our goods!' The Lord of prayer forsooth is the Brahman and goods mean cattle those, which did not submit the gods on that occasion enclosed with the Brahman on the farther side and they did not pass over it And in like manner does he now enclose them with the Brahman on the farther side, and they do not pass over it therefore he says, O Lord of prayer preserve our goods! Having made a noose he throws it over (the victim)<sup>2</sup> Now then as to the binding itself

<sup>1</sup> Usig rather means willing loving devoted

<sup>2</sup> According to the Taitt authorities (Sâyana on Taitt S I 3 8) the rope is wound round the right fore-leg and then passed upwards

## FOURTH BRAHMANA

1 Having made a noose, he throws it over (the victim) with (Vâg S VI 8) With the noose of sacred order I bind thee O oblation to the gods! for that rope forsooth is Varuna's therefore he thus binds it with the noose of sacred order and thus that rope of Varuna does not injure it

2 Be bold O man!<sup>1</sup> for at first man dared not<sup>2</sup> to approach it (the victim) but now that he thus binds it with the noose of sacred order as an oblation to the gods man dares to approach it therefore he says Be bold O man!

3 He then binds it (to the stake) with (Vâg S VI 9) 'At the impulse of the divine Savit<sup>3</sup> I bind thee with the arms of the Asvins with the hands of Pûshan thee agreeable to Agni and Soma! Even as on that occasion<sup>3</sup> when taking out an oblation for a deity he assigns it so does he now assign it to the two deities He then sprinkles it—one and the same forsooth is the

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to the head From Katy VI 3 27 on the other hand it would seem that the rope is passed either between the horns (and under the neck?) or round the horns

<sup>1</sup> Thus the author appears to take the formula *dhārshā mānu shaḥ* It would rather seem to mean 'Be bold [I am (or he the slaughterer is)] a man Mahîdhara interprets 'May he (the Samit<sup>3</sup>) be bold enough' Either the Kāṇva reading *dhārshān mānu shaḥ* or that of the Taittirîyas *dhārsha mānushan* would seem preferable

<sup>2</sup> The Kāṇva text has *dhṛishnoti* for *adhrishnot*, which renders it more simple 'At first the man (the slaughterer) dares not approach it but when he thus binds it, &c

<sup>3</sup> Viz at the Haviryagñā see I 1 2 17

significance of sprinkling he thereby makes it sacrificially pure

4 He sprinkles with For the waters—thee for the plants' whereby it (the victim) exists thereby he thus makes it sacrificially pure For when it rains then plants are produced here on earth and by eating plants and drinking water that sap originates and from sap seed and from seed beasts hence whereby it exists wherefrom it springs thereby he thus makes it sacrificially pure

5 May thy mother grant thee permission and thy father— for it is from its mother and father that it is born hence wherefrom it is born thereby he thus makes it sacrificially pure '—thine own brother thy fellow in the herd whereby he means to say, 'whatever kin there is of thine with their approval I slay thee I sprinkle thee agreeable to Agni and Soma he thus makes it pure for those two deities for whom he slays it

6 With (Vâg S VI 10) Thou art a drinker of water he then holds (the lustral water) under (its mouth) whereby he renders it internally pure He then sprinkles it underneath (the body) with

May the divine waters make it palatable a true palatable offering to the gods! he thus makes it sacrificially pure all over

7 Thereupon he says (to the Hotri) 'Recite to the fire being kindled' when he has made the second libation of ghee<sup>1</sup> and returned (to his former place) without letting the two spoons touch one another<sup>2</sup> he anoints the victim with the (ghee in the)

<sup>1</sup> For the course of performance see I 3 5 1 seq I 4 4 1 seq

<sup>2</sup> See I 4 5 5

guhû For the second libation is the head of the sacrifice and the sacrifice here indeed is that victim hence he thereby puts the head on the sacrifice and therefore anoints the victim with the guhû

8 With 'May thy breath unite with the wind' he anoints it on the forehead with 'Thy limbs with those worthy of sacrifice on the shoulders, with The lord of sacrifice with (the object of) his prayer' the loins, whereby he means to say For whatsoever object the animal is slain do thou obtain that!

9 For indeed the breath of the victim when slain here passes into the wind 'Obtain thou that thy breath may pass into the wind' is what he thereby means to say 'Thy limbs with those worthy of offering he says, because it is with its limbs that they sacrifice 'Obtain thou that they may sacrifice with thy limbs is what he thereby means to say The lord of sacrifice with his prayer' hereby they invoke a blessing on the sacrificer Obtain thou that through thee they may invoke a blessing on the sacrificer is what he thereby means to say He then deposits the two spoons and calls for the Sraushaṭ with a view to the Pravara (election of the Hotṛi)<sup>1</sup> The significance of this is the same (as before)

10 Thereupon he calls a second time for the Sraushaṭ, for on this occasion there are two Hotṛis it is with regard to the Matrâvaruṇa<sup>2</sup> that he now calls for the Sraushaṭ But it is the sacrificer whom

<sup>1</sup> See I 5 1 1 seq (also note to part 1 p 115)

<sup>2</sup> The Matrâvaruṇa or Prasastṛi is the Hotṛi's chief assistant He receives, as the badge of his office the staff which the sacrificer

he chooses saying 'Verily Agni is the leader of the divine hosts for Agni is the head of the deities wherefore he says Verily Agni is the leader of the divine hosts — this sacrificer of the human for that community wherein he sacrifices is behind (inferior to) him wherefore he says

This sacrificer (is the head) of the human 'May the household of these two shine brightly not (like a cart yoked) with one bullock for a hundred winters,—two yoke fellows' whereby he means to say, 'May their household matters be free from calamities for a hundred years'<sup>1</sup>

11 'Uniting blessings not uniting bodies, whereby he means to say Unite ye your blessings only but not also your bodies for were they also to unite their bodies Agni (the fire) would burn the sacrificer Now when this one sacrifices in the fire he gives gifts to Agni, and whatever blessing the priests here invoke upon the sacrificer, all that Agni accomplishes Thus they unite only their blessings but not also their bodies wherefore he says, 'Uniting blessings, not uniting bodies

## EIGHTH ADHYAYA FIRST BRÂHMANA

### C THE OBLATIONS

1 Thereupon the Hotṛ, having sat down on the Hotṛ's seat whereon he sits down after being chosen<sup>2</sup>

held while he was consecrated and has at the instance of the Adhvaryu, to call on the Hotṛ for the offering prayers—his summons (praisha) beginning with Hotâ yakshat let the Hotṛ worship (or pronounce the offering prayer) —and occasionally himself to pronounce the invitatory prayer

<sup>1</sup> See I 9 3 19

<sup>2</sup> Viz at the north-west corner (or left hip) of the altar For the formulas used by him, see I, 5 1 24-2 1



urges and thus urged the Adhvaryu takes the two spoons

2 They then proceed with the Aprî (verses) The reason why they proceed with the Apris is this With his whole mind, with his whole self forsooth, he who consecrates himself prepares and endeavours to prepare the sacrifice His self is as it were emptied out with those Apris they fill it again and because they fill<sup>1</sup> it therewith therefore they are called Âprî For this reason they proceed with the Apris

3 Now there are here eleven fore offerings for here in man there are ten vital airs and the eleventh is the self wherein those vital airs are contained this is the whole man thus they fill his whole self, and therefore there are eleven fore offerings

4 [The Adhvaryu] having called (on the Agnîdhra) for the Sraushat, he says (to the Maitravaruna) Prompt (the Hotr to recite to) the kindling sticks<sup>2</sup> Thus he proceeds with ten fore offerings

<sup>1</sup> The text has only âpyayavanti but the verb with which the author connects the verb âpri is either âprîmati he fills or (more correctly) a prîmati he gratifies propitiates corresponding to the Zand afrînati Perhaps some words have been lost here. The Kâṇva text has sa yad etabhîr âprîbhîr punar âpyayata etabhîr enam aprîmati tasmad âpriyo nâma. On the Aprî verses which form the offering prayers (yagyas) at the fore offerings of the animal sacrifice, and vary according to different families see Ait Br 'I 4 Max Muller Hist of A S L p 463 seq Haug Essays p 241

<sup>2</sup> See I 5 3 8 The Adhvaryu calls out to the Agnîdh, O srâvaya (make listen)! The Agnîdh calls out Astu sraushat (yea may one hear)! The Adhvaryu calls on the Maitravaruna Pre shya samîdhaḥ (prompt as to the kindling sticks)! [or Preshya Tanûnapâtam or Narâsamsam &c in the succeeding fore offerings] The Maitravaruna calls out Hotâ yakshat samîdham [Tanûna pâtam &c] (let the Hotr pronounce the offering-prayer to the kindling sticks &c!) Each offering prayer (Âprî) is introduced

saying 'Prompt at each and pouring the ghee together at every fourth fore offering<sup>1</sup> Having performed ten fore offerings he says, Bring the slayer! Slayer namely the (butcher's) knife is called

5 He then takes the (svaru) chip of the sacrificial stake and having anointed both (the slaughtering-knife and the chip) at the top (with ghee) from the guhû-spoon he touches the forehead of the victim with them saying (Vâg S VI 11) Anointed with ghee protect ye the animals<sup>1</sup> for the chip of the stake is a thunderbolt and the slaughtering-knife is a thunderbolt and ghee is a thunderbolt, having thus fitted together the entire thunderbolt<sup>2</sup> he appoints it the keeper of this (victim) lest the evil spirits should injure it He again conceals the chip of the stake (under the girding-rope of the stake) In handing the slaughtering knife to the butcher he says 'Be this thine approved edge! and deposits the two spoons

6 Thereupon he says (to the Hotṛi) Recite to Agni circumambient<sup>3</sup>! Having taken a firebrand,

with the formula Ye yagâmahe &c See part I, p 148 note The divine objects of these oblations of ghee are 1 the Samîdhs or kindling sticks 2 either Tanûnapat or Narâsamsa 3 the Idas 4 the Barhis (sacrificial grass on the altar) 5 the gates (of heaven and worshipping ground), 6 Dawn and Night 7 the two divine Hotṛis 8 the three goddesses (Sarasvatî Idâ and Bharatî), 9 Tvashṛi 10 Vanaspatî (the tree or lord of the forest) 11 the Svâhâkrîtis (calls of All hail which at this the last offering prayer are repeated before the names of the principal deities of the sacrifice) For this last fore offering, see III, 8 2 23 seq

<sup>1</sup> See I, 5 3 16

<sup>2</sup> For the three parts of the thunderbolt see p 108 note 2

<sup>3</sup> The Hotṛi recites the triplet, Rig veda IV 15 1-3

the Agnidh carries the fire round (the victim) Why he carries the fire round is that he encircles it (the victim) by means of the fire with an unbroken fence lest the evil spirits should seize upon it for Agni is the repeller of the Rakshas, therefore he carries the fire round He carries it round the place where they cook it (the victim)<sup>1</sup>

7 As to this they say, Let him take back that firebrand (to the Ahavaniya) and having there (at the Sâmitra) churned out a new fire let them cook it (the victim) thereon For this (firebrand) surely is âhavanîya (fit to offer upon) it is not for the purpose that they should cook uncooked (food) thereon but for this that they should sacrifice cooked (food) thereon

8 Let him however not do this For in that he carries fire round it (the victim) becomes as food swallowed by that (firebrand) and it would be as if he were to seize and tear out food that has been swallowed and offer it to some one else let them therefore crumble some coals off that same firebrand and thereon cook that (victim)

9 Thereupon the Agnidh taking a (new) firebrand, walks in front whereby he places Agni in front thinking, 'Agni shall repel the evil spirits in front' and

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<sup>1</sup> Sâyana seems to take abhipanharati in the sense of he takes it round to the place where they cook According to Kâty VI 5 2 3 the Agnidh circumambulates thrice from left to right either the place comprising the victim the ghee the slaughtering-place the sacrificial post, the kâtvâla and Ahavaniya or only the ghee the victim and slaughtering place He then throws the fire brand back on the Âhavanîya, and performs the circumambulation as many times in the opposite direction On the Paryagnikarâna see also part 1, p 45 note

they lead the victim after him (to the slaughtering place) on a (way) free from danger and injury The Pratiprasthâtr̥ holds on to it from behind by means of the two spits<sup>1</sup> and the Adhvaryu (holds on to) the Pratiprasthâtr̥ and the Sacrificer to the Adhvaryu

10 As to this they say 'That (victim) must not be held on to by the sacrificer for they lead it unto death therefore let him not hold on to it But let him nevertheless hold on to it, for that (victim) which they lead to the sacrifice they lead not to death therefore let him hold on to it Moreover he would cut himself off from the sacrifice were he not to hold on to it therefore let him hold on to it It is held on to in a mysterious way by means of the spits the Pratiprasthâtr̥ (holds on to it) to the Pratiprasthâtr̥ the Adhvaryu to the Adhvaryu the Sacrificer, thus then it is held on to in a mysterious way

11 Thereupon the Adhvaryu takes two stalks of grass from the covered altar and having called for the Sraushat̥, he says (to the Maitrâvaruṇa), 'O Hotr̥ prompt again (the Hotr̥ to recite for) the offerings to the gods<sup>2</sup>! This is what belongs to the All-gods at the animal offering

12 He then makes (the Sacrificer) say the text (Vâg S VI, 11) 'O thou prosperous! upon

<sup>1</sup> For the two omentum spits see note on III 8 2, 16

<sup>2</sup> The Maitrâvaruṇa's additional cue or order (upapraisha) is Agni has been victorious, he has won wealth! On the Hotr̥'s recitation—the so called Adhriṅgu litany—commencing Ye divine quieters (slaughterers) commence, as well as ye that are human! and consisting of formulas usually pronounced by the Adhvaryu (and hence perhaps going back to a time when the Hotr̥ had to perform all but the menial parts of the sacrificial service) see At Br II, 6-7, Roth, Yâska XXXVII seq

the Sacrificer —the prosperous one forsooth is Speech, it is because she speaks much that Speech is prosperous —‘bestow thou what is agreeable unto him’ Approach thou, —thereby he means to say Approach thou an existence free from affliction, — from the wide air along with the divine wind, for the Rakshas moves about the air rootless and unfettered on both sides even as man here moves about the air rootless and unfettered on both sides he means to say, Meeting together with the wind protect thou this one from the wide air, when he says from the wide air along with the divine wind

13 ‘Offer thou with the self of this oblation’ whereby he means to say to Speech, Offer thou with the soul of this unblemished oblation, — Unite thou with its body!’ whereby he means to say to Speech, Unite thou with the body of this unblemished oblation!

14 In front<sup>1</sup> of the place where they cut it up he throws down a stalk of grass, with, ‘O great one, lead the lord of sacrifice unto greater sacrifice! he thus strews barhis (an underlayer of sacrificial grass) for it, that no sacrificial food may be spilt whatever may now be spilt of it when it is cut up that settles thereon and thus is not lost.

15 They then step back (to the altar) and sit down turning towards the Âhavanīya, ‘lest they should be eye-witnesses to its being quieted (strangled) They do not slay it on the frontal bone for that is human

<sup>1</sup> According to Kāty VI 5 15 the stalk is put down behind the Sāmītra (i.e. the fire at the slaughtering place) with the top towards the east

<sup>2</sup> Lit by means of the frontal bone Sāyana explains it by 11

manner nor behind the ear for that is after the manner of the Fathers They either choke it by merely keeping its mouth closed or they make a noose Therefore he says not Slay! kill! for that is human manner but Quiet it! It has passed away! for that is after the manner of the gods For when he says It has passed away' then this one (the Sacrificer) passes away to the gods therefore he says, It has passed away

16 When they hold it down, then before the strangling he offers with 'Hail to the gods! And when (the butcher) says Quieted is the victim he offers with, To the gods Hail! Thus some of the gods are preceded by 'Hail and others followed by 'Hail he thereby gratifies them and thus gratified both kinds of gods convey him to the heavenly world These are the so called *pariprasavya*<sup>1</sup> oblations he may offer them if he choose, or if he choose he need not mind them

## SECOND BRAHMANA

1 When he (the slaughterer) announces The victim has been quieted! the Adhvaryu says Neshṭar, lead up the lady! The Neshṭri leads up the (sacrificer's) wife bearing a vessel of water for washing the feet

2 He makes her say (Vâg S VI 12) Homage be to thee O wide stretched! —the wide stretched one forsooth is the sacrifice, for they stretch the sacrifice (over the sacrificial ground)

seizing it by the horn Professor Weber Ind. Stud IX p 222 'by striking it with a horn The Kâṇva text reads *tasya na kûṇa prāghnanti mānusham ha kuryād yad asya kûṇa prahanyuḥ*

<sup>1</sup> That is surrounding relating to the victim.

hence the wide-stretched one is the sacrifice But that wife forsooth is the hind part of the sacrifice and he wants her thus coming forward to propitiate the sacrifice Thereby then she makes amends to that sacrifice, and thus that sacrifice does not injure her therefore she says Homage be to thee O wide-stretched!

3 Advance unresisted! whereby she means to say, Advance on (a way) free from injury! Unto the rivers of ghee along the paths of sacred truth! whereby she means to say 'Unto good [Vāg S VI 13] Ye divine pure waters carry ye (the sacrifice) to the gods well prepared! May we be well prepared preparers!' Thereby she purifies the water

4 Thereupon the wife cleanses with the water the (openings of the) vital airs of the victim The reason why she thus cleanses with water the (openings of the) vital airs is this the food of the gods is living is immortal (ambrosia) for the immortals but in quieting and cutting up that victim they kill it Now the vital airs are water hence she now puts into it those vital airs and thus that food of the gods becomes truly living becomes immortal for the immortals

5 Then as to why it is the wife that cleanses The wife is a woman and from woman progeny is born here on earth, thus he causes that (creature) to be born from that woman, and therefore the wife cleanses (the victim)

6 With (Vāg S VI 14) 'Thy speech I cleanse she wipes the mouth with 'Thy breath I cleanse, the nostrils, with Thine eye I cleanse, the eyes with Thine organ of hearing I cleanse, the

ears with Thy navel I cleanse that mysterious (opening of a) vital air or with Thy sexual organ I cleanse with 'Thy hind-part I cleanse that (opening of a) vital air behind Thus she puts the vital airs into it, revives it Thereupon holding the legs together (she wipes them) with Thy feet I cleanse for it is on its feet that it stands firmly, she thus makes it stand (on its feet) for the sake of a firm position

7 With one half or the whole of the water that is left, he (the Adhvaryu) and the Sacrificer<sup>1</sup> then sprinkle it beginning from the head, thereby they put those vital airs into it and revive it (beginning) from that part

8 Thus wherever they wound it<sup>2</sup> wherever they hurt it—water being a means of soothing—there they soothe it by that means of soothing, water there they heal it with water

9 They sprinkle with (Vāg S VI 15), 'May thy mind grow full! may thy speech grow full! may thy breath grow full! may thine eye grow full! may thine ear grow full! Thus they put the vital airs into it and revive it 'Whatever is sore whatever hurt in thee, may that fill up and become firm'

10 Thus wherever they wound it, wherever they hurt it—water being a means of soothing—they soothe it by that means of soothing water there

<sup>1</sup> Or perhaps she and the sacrificer as Sāyana takes it (yaga manaḥ patm ka) Kāty VI, 6 4 leaves it doubtful but the commentator interprets the rule as referring to the Adhvaryu and Sacrificer, in accordance with the reading of the Kāṇva text— atha yāḥ parīṣṭhā apo bhavanti tābhir adhvaryus ka yagamānas kṇu śhīḥkataḥ

<sup>2</sup> Āsthāpayanti=samgṇapayanti Sāyana



they heal it with water May that become pure in thee! thereby they render it sacrificially pure With Auspicious be the days! they pour out (the remaining water) behind the victim

11 Thus wherever they wound it wherever they hurt it—lest thereafter the days and nights should be inauspicious<sup>1</sup>—they pour out (the water) behind the victim with Auspicious be the days

12 Thereupon they turn the victim over so as to lie on its back He (the Adhvaryu) puts the (other) stalk of grass thereon with O plant protect! for the knife is a thunderbolt and thus that thunderbolt, the knife does not injure it (the victim) He then applies the edge of the knife to it (and cuts through it) with Injure it not, O blade! for the knife is a thunderbolt and thus that thunderbolt the knife does not injure it

13 He applies that approved edge of his for that has been made sacrificially pure by a text<sup>2</sup> That which is the top part of the stalk he puts in his left hand and that which is the bottom part he takes with his right hand

14 And where he skins (the victim) and whence the blood spurts out there he smears it (the bottom part with blood) on both ends with (Vag S VI 16)

Thou art the Rakshas share! for that blood is indeed the Rakshas share

15 Having thrown it away (on the utkara) he treads on it with Herewith I tread down the Rakshas! herewith I drive away the Rakshas! herewith I consign the Rakshas to the

<sup>1</sup> Ned idam anv aborâtrani so'ân iti Kâṇva recension

<sup>2</sup> See III 8, 1, 5

nethermost darkness! Thus it is by means of the sacrifice that he drives away the evil spirits the Rakshas. And as to its being rootless and severed on both sides—rootless forsooth and severed on both sides, the Rakshas moves about in the air even as man here moves about in the air rootless and severed on both sides therefore it (the grass end) is rootless and severed on both sides

16 Thereupon they pull out the omentum and envelop the two spits<sup>1</sup> therein with, May ye envelop heaven and earth with ghee' whereby he endows those two heaven and earth with strength and sap and puts strength and sap into them and upon those two thus filled with sap and affording the means of subsistence, these creatures subsist

17 The two omentum spits are made of kârshmarya wood. For when the gods in the beginning seized (slew) a victim then, as it was drawn upwards, its sacrificial essence<sup>2</sup> flowed downwards and from it sprang a tree, and because it flowed down from the (victim) as it was drawn (karsh) upwards, therefore (it became) a kârshmarya tree<sup>3</sup>. With that

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<sup>1</sup> The two vapârapanîs (omentum roasters) consist of sticks of kârshmarya wood (*Gmelina Arborea*) one of them being quite straight while the other is bifurcate at the top thus resembling a prop

<sup>2</sup> Or its flesh juice medha. The Kâṇva text reads throughout medhas

<sup>3</sup> The Kâṇva text has the preferable reading —Sa yat kṛshya māṣāt samabhavat tasmāt kârshmaryo nâma and because it sprang from that drawn up (victim) therefore it is called kârshmarya

same sacrificial essence he now perfects it and makes it whole therefore the two omentum spits are of kârshmarya wood

18 He cuts it (the omentum) off on all sides (from the belly) and heats it at the cooking-fire thus it becomes cooked for him already at this (fire)<sup>1</sup> The Agnidh again takes a firebrand (from the Sâmitra, and walks in front) They go behind the pit (ġatvâla) and proceed to the Âhavanîya The Adhvaryu throws that (top part of the) grass-stalk into the Ahavanîya with O Vâyu, graciously accept the drops<sup>1</sup> for this is the kindler (samidh) of the drops<sup>2</sup>

19 Thereupon he heats the omentum while standing on the north side for he is about to pass by the fire and to roast (the omentum) after walking round to the south side Hereby then he propitiates it and thus that fire does not injure him while passing by this is why he heats the omentum while standing on the north side

20 They take it along between the sacrificial stake and the fire The reason why they do not take it across the middle (of the altar)<sup>3</sup> where they take other sacrificial dishes, is lest they should bring the sacrifice in the middle into contact with the uncooked (omentum) And why they do not take it there outside (the altar) along the front of the sacrificial stake is that they would thereby put it outside the sacrifice therefore they take it along

<sup>1</sup> [He does so thinking] Lest I should cook it on the Âhavanîya uncooked' Kârva rec.

<sup>2</sup> For it is for the drops that he thus lights it. Kârva rec

<sup>3</sup> That is across the altar immediately behind the fire or high altar

between the sacrificial stake and the fire. Having gone round to the south side, the Pratiprasthâtrî roasts it.

21 Thereupon the Adhvaryu having taken ghee with the dipping spoon pours it upon the omentum with 'May Agni graciously accept the ghee Hail!' Thus those drops thereof reach the fire after becoming cooked offerings made with Svâhâ (hail)¹

22 He then says (to the Maitravaruna¹) 'Recite to the drops! He recites to the drops verses addressed to Agni². The reason why he recites to the drops verses addressed to Agni is that rain originates from gifts made from this earth for from here it is that Agni obtains the rain by means of these drops (falling from the omentum) he obtains those (rain) drops and those drops rain down there fore he recites to the drops verses addressed to Agni. When it is roasted —

23 The Pratiprasthâtrî says It is roasted proceed³! The Adhvaryu having taken the two spoons and stepped across (to the north side of the fire) and called for the Sraushat, says (to the Maitravaruna) 'Prompt for the Svâhâs⁴' and offers (the ghee) when the Vashat⁵ has been pronounced⁵

¹ Thus according to the commentator on Katy VI 6 18. See also note on IV 2 5 22 and Haug Transl. Ant. Br. p. 101 note.

² The (invitatory) formulas are Rig veda I, 75 1 and III, 21 1-5. Ant. Br. II 12. Âsv. Sr. III 4 1.

³ The Pratiprasthâtrî withdraws the omentum from the fire and takes it (between fire and stake) to the north of the pit, where the Adhvaryu in the first place performs the so-called prâvadana (vol. I p. 438 note) after which he deposits it on the altar. Katy VI, 6 20.

⁴ That is for the offering, prayer or yagyâ of the last fore-offering being the last verse of whatever âpri hymn may be used, followed by a number of Svâhâs, each with the name of some deity or deities (cf. I 5 3 22-23).

⁵ Cf. Haug Transl. Ant. Br. p. 100, note 4.

24 Having offered he bastes first the omentum then the clotted ghee Now the *Karaka Adhvaryu*, forsooth baste first the clotted ghee arguing that the clotted ghee is the breath and a *Karaka Adhvaryu*, forsooth cursed *Yagñavalkya* for so doing saying, That *Adhvaryu* has shut out the breath the breath shall depart from him<sup>1</sup>

25 But he looking at his arms said These hoary arms—what in the world has become of the *Brāhman's* word<sup>1</sup> Let him not heed that (objection of the *Karakas*) for this is the last fore-offering,—and this being a *havis* offering at the last fore offering he first pours ghee into the *dhruvâ* being about to offer the first two butter portions with it<sup>2</sup> Now on the present occasion he will first offer the omentum, therefore let him first baste the omentum then the clotted ghee And though he does not baste the victim with ghee, lest he should baste the uncooked that whole victim of his yet becomes (as it were) basted with ghee in that he bastes the omentum let him therefore first baste the omentum then the clotted ghee.

26 Thereupon he makes an 'underlayer' of ghee (in the *guhû* spoon) and lays a piece of gold thereon Then cutting off the omentum (from the spits and putting it into the spoon) he says (to the *Hotri*) Recite (the invitational prayer) to *Agni* and *Soma*

<sup>1</sup> That is so much time has gone by since I first adopted that practice and here I am grown old and still in full vigour *Sây* But he lying old and worn out, said, These two arms have become gray—what in the world has become of the *Brāhman's* word<sup>1</sup> *Kāva* text.

<sup>2</sup> On the two butter-portions to *Agni* and *Soma*, succeeding the fore offerings see part 1 p 174 note

for the omentum and fat of the buck<sup>1</sup> He then lays (another) piece of gold on (the omentum) and bastes it twice with ghee above

27 The reason why there is a piece of gold on both sides is this When they offer the victim in the fire they slay it and gold means immortal life hence it (the victim) rests in immortal life And so it rises from hence and so it lives, for this reason there is a piece of gold<sup>1</sup> on both sides Having called for the Sraushat, he says (to the Maitrâvaruna) 'Prompt (the Hotr to recite the offering prayer<sup>2</sup> on) the omentum and fat of the buck for Agni and Soma!' He does not say (the omentum and fat) brought forward when the Soma has been pressed he says, 'brought forward<sup>3</sup>' He offers when the Vashat has been pronounced

28 Having offered the omentum he lays the two spits together and throws them after (the omentum into the fire) with, 'Consecrated by Svâhâ, go ye to Ūrdhvanabhas<sup>4</sup>, son of the Maruts!' He does so, thinking Lest these two wherewith we have cooked the omentum should come to nought

29 The reason why they perform with the omentum is this For whatever deity the victim is seized, that same deity he pleases by means of that fat (part) and that same deity, thus pleased with that fat waits

<sup>1</sup> The Kârva text has *hiranyaralka* (masc) here and elsewhere.

<sup>2</sup> The *anuvâkyâ* and *yâgyâ* for the omentum are Rig veda I 93 1 and 5 respectively

<sup>3</sup> At the animal offerings on the Soma days he adds to his *praisha* (order) the word '*prasthutam* lit standing before (the altar) Kâty VI 6 27 See also S Br IV 4, 3 9

<sup>4</sup> Ūrdhvanabhas, he who drives the clouds upwards (or, keeps the clouds above) or, perhaps 'he who is above (in) the welkin is apparently a name of Vayu, the wind Cf III, 6 1 16

patiently for the other sacrificial dishes being cooked this is why they perform with the omentum

30 They then cleanse themselves over the pit<sup>1</sup> For in quieting and cutting up (the victim) they wound it and water being a means of soothing they now soothe it by means of water heal it by means of water therefore they cleanse themselves over the pit

### THIRD BRAHMANA

1 For the same deity for which there is a victim he subsequently prepares a sacrificial cake<sup>2</sup> The reason why he subsequently prepares a cake is this Rice and barley truly are the sacrificial essence of all animals (victims)<sup>3</sup> with that same essence he now completes that (victim) and makes it whole This is why he subsequently prepares a sacrificial cake

2 And why he proceeds with that cake after performing (offering) with the omentum is this It is from the middle (of the victim) that this omentum is pulled out and from the middle he now completes that (victim) by means of that sacrificial essence and makes it whole, therefore he proceeds with that cake after performing with the omentum The relation of

<sup>1</sup> They do so with the mantra Vag S VI 17 (Atharva vedā VII 89 3 cf Rig veda I 23 22 X, 9 8)

<sup>2</sup> The technical name of this cake to Indra and Agni is *pasu puroḍaśa* (animal-cake) The *anuvakyâ* and *yâgya* for the chief oblation are Rig veda I 93 2 and 6 respectively for the *Svishāṭa kṛt* III 1 23 and III 54 2. Āsv III 8 1 5 9 For a similar performance described in detail see note on III 2 5, 22

<sup>3</sup> On the sacrificial essence passing successively from man into the horse the ox the goat and finally into the rice and barley see I 2, 3, 6-7

this (cake to the animal offering) indeed is one and the same everywhere that cake is prepared after (and supplementary to) a victim

3 Thereupon he cuts up the victim Move thrice<sup>1</sup> and make the heart the uppermost of the thrice moved<sup>1</sup> thus (he says to the slaughterer) for threefold is the sacrifice

4 He then instructs the slaughterer 'If one ask thee Is the sacrificial food cooked O Samitar?' say thou only Cooked! not 'Cooked, reverend sir! nor 'Cooked forsooth!'

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<sup>1</sup> The order of proceeding is not quite clear from the context and seems to have puzzled the later ritualists. From Kâty VI 7-8 it would seem that the author of the Sûtras means the performance of the cake-offering to go on simultaneously with the cutting up of the victim (and the cooking of the portions and roasting of the beast). The comm on Katy VI 7 29 however protests against this arrangement as contrary to the order laid down in the Brâhmana and insists especially on the *atha* (now) at the beginning of this paragraph. This particle is however often used in a vague sense, as very frequently when after sketching the chief course of performance, the author turns back to fill in the details. There seems also a difference of opinion as to the exact meaning of the above direction given by the Adhvaryu to the Samitar after (as would seem) the portions have been cooked. The commentator on Kâty VI 8 1 apparently takes *triṣṭi* *pratyāvaya* in the sense of shake thrice or turn thrice. Sâyana, on the other hand, explains it as meaning that the Samitar is to divide the portions into three parts, according to whether they are destined for the chief offerings or the *Svishṭakṛt* or the *by* offerings(?). As the direction cannot refer to the taking out of the portions from the cooking vessel (*ukhâ*) it would seem that the Samitar is either to move (shake) the vessel itself or to stir the contents perhaps hereby separating the respective portions. The Kâṇva text reads *Triṣṭi pratyāvayād ity uttame pratyava uttamârdhe hrīdayam kurutad it.* The heart, when done, is to be removed from the spit and laid on the portions whereupon the Adhvaryu pours ghee on the portions (paragraph 8).



5 Having then taken clotted ghee with the *guhû* the Adhvaryu stepping up (from the altar) to (the *Sâmitra*) asks 'Is the sacrificial food cooked O *Sâmitar*?' Cooked, he says 'That is of the gods' says the Adhvaryu in a low voice

6 The reason why he asks is this 'Cooked forsooth not uncooked (must be) the gods food and the *Sâmitra* indeed knows whether it is cooked or uncooked'

7 And again why he asks 'I will perform with cooked (food) so he thinks, and if that sacrificial food be uncooked it is yet cooked food for the gods and is cooked as regards the Sacrificer and the Adhvaryu is guiltless on the slaughterer that guilt lies' Thrice he asks for threefold is the sacrifice And as to his saying, 'That is of the gods' that which is cooked indeed belongs to the gods therefore he says 'That is of the gods'

8 The heart he bastes (with clotted ghee) first of all, for the heart is the self (soul) the mind and the clotted ghee is the breath, he thus puts the breath into its (the victim's) self into its mind, and thus it verily becomes the living food of the gods and immortal for the immortals

9 He bastes it with (*Vâg* S VI 18), 'May thy mind unite with the mind, thy breath with the breath! He utters no *Svaha* (hail) for this is not an oblation They remove the victim (from the cooking fire)<sup>1</sup>

10 They take it along the back of the pit and

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<sup>1</sup> The Adhvaryu removes the dish northwards from the fire takes the portions out of it, puts them into some kind of basket and performs *prâsadâna* (p 196 note 3) on them

between the sacrificial stake and the (Āhavanīya) fire. The reason why though it is cooked, they do not take it across the middle (of the altar) as they take other sacrificial dishes is 'lest they should bring the sacrifice in the middle in connection with that which is cut up by limbs and mangled. And why they do not take it outside (the altar) in front of the stake, is that they would thereby put it outside the sacrifice therefore they take (the flesh) along between the stake and the fire. When they have put it down south (of the fire), the Prati-prasthātṛ cuts off (the portions). There are Plaksha branches<sup>1</sup> (Ficus Infectoria) by way of an upper barhis (covering of altar) thereon he cuts. The reason why there are Plaksha branches by way of an upper barhis is this.

11 For when the gods at first, seized an animal (to sacrifice) Tvashṭṛ first spat upon its head thinking 'Surely thus they will not touch it' for animals belong to Tvashṭṛ. That (spittle became) the brain in the head and the marrow in the neck-bone<sup>2</sup> hence that (substance) is like spittle, for Tvashṭṛ spat it. Let him therefore not eat that since it was spitten by Tvashṭṛ.

12 Its sacrificial essence flowed down and there a tree sprang up. The gods beheld it wherefore it (was called) 'prakhya (visible) for plaksha

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<sup>1</sup> Or the Plaksha branches with which the altar was covered on the preceding night. See p 120 note 3. The Kāṇva text (as Tait. S VI, 3 10 2) speaks of one Plaksha branch put on the barhis.

Anūka, of which anūkyā is the adjective means 'the fore part of the spinal column'. The Kāṇva text reads,—yan mastishko yad anūke maggā.

doubtless is the same as 'prakhya With that same sacrificial essence he now completes it (the victim) and makes it whole hence there are Plaksha branches as an upper covering

13 He then makes an underlayer of ghee both in the *guhû* and the *upabhṛt* and in the *vasâhoma havanî*<sup>1</sup> and the *samavattadhânî*<sup>2</sup> and puts a piece of gold<sup>3</sup> both in the *guhû* and the *upabhṛt*

14 Thereupon he addresses (the *Hotṛ*) for the recitation on the *havis* to the *manotâ* deity<sup>4</sup> The reason why he addresses him for the recitation on the *havis* to the *manotâ* deity is this All the deities draw nigh to the victim while it is immolated thinking My name he will choose my name he will choose<sup>1</sup> for the animal victim is sacrificial food for all deities The minds (*manas*) then of all those deities are fixed upon (*ota*) that victim, those (minds of theirs) he thereby satisfies and thus the minds of the gods have not drawn nigh in vain For this reason he addresses him for the recitation on the *havis* to the *manotâ* deity

<sup>1</sup> That is the ladle used (as a substitute for the *guhû*) for offering the fat-liquor or gravy See paragraph 20

<sup>2</sup> That is the vessel used for holding the cuttings (*samavatta*) of the *idâ*, also called *idâpâtṛ* see part I p 219 note 3

<sup>3</sup> See p 198 note 1

<sup>4</sup> Thereupon he says Recite to the *manotâ* (deity) the invitory prayer for (of) the *havis* which is being cut in portions (*hav sho vadîyamânasya*) *Kânva* text cf *Âit Br* II 10—While the sacrificial portions are being cut into the respective spoons the *Hotṛ* recites the Hymn to *Agni* *Rig veda* VI 1 1-13 beginning Thou O wondrous *Agni* the first thinker (*manotrî*) of this hymn wert verily the priest From the occurrence of this word *manotâ* the latter has come to be the technical name both of the hymn itself and of the deity (*Agni*) to whom it is recited

15 He first makes a portion of the heart<sup>1</sup> The reason why he first makes a portion of the heart which is in the middle is that the heart is the breath, since it is from there that this breath moves upward and the animal is breath for only so long does the animal (live) as it breathes with the breath but when the breath departs from it it lies there useless, even (as) a block of wood

16 The heart then is the animal thus he first makes a portion of its very self (or soul) And accordingly, if any portion were omitted he need not heed this, since it is of his entire animal victim that the first portion is made which is made of the heart He therefore first makes a portion of the heart that being in the middle Thereupon according to the proper order

17 Then of the tongue for that stands out from its fore-part Then of the breast for that also (stands out) therefrom<sup>2</sup> Then of the simultaneously moving (left) fore foot<sup>3</sup> Then of the flanks Then of the liver Then of the kidneys

18 The hind-part he divides into three parts, the broad piece (he reserves) for the by offerings<sup>4</sup>, the middle one he cuts into the *guhû* after dividing it in two the narrow piece (he reserves) for the

<sup>1</sup> Literally he makes a cutting of the heart (*hr̥dayasya avadyati*) that is to say he puts the entire heart into the *guhû* as an offering portion

<sup>2</sup> *Etasmâd dhy ayam ūrdhvaḥ prana ukkarati Kāṇva rec.*

<sup>3</sup> Or that (comes) after that (tongue) *tad dhi tato nvak Kāṇva rec*

<sup>4</sup> According to Kāty VI 7, 6 it is the foremost (or upper) joint (*pūrvanadaka*) of the left fore foot which is taken The Kāṇva text has simply *atha doṣvaḥ*

<sup>5</sup> See III 8 4 9 seq

tryanga<sup>1</sup> Then of the simultaneously moving (right) haunch<sup>2</sup> This much then he cuts into the guhû

19 Then into the upabhrît he makes a portion of the upper part of the fore-foot belonging to the tryanga (viz the right one) of the (narrow piece of the) hind-part after dividing it in two and of the haunch belonging to the tryanga (viz the left) Thereupon he puts two pieces of gold on (the flesh oblations in the spoons) and pours ghee thereon

20 He then takes the oblation of gravy<sup>3</sup> with (Vâg S VI, 18), 'Thou art trembling for quivering as it were is the broth hence he says Thou art trembling, — May Agni prepare<sup>4</sup> thee! for the fire does indeed cook it hence he says May Agni prepare thee! — The waters have washed thee together for the water indeed gathers together that (fat) juice from the limbs hence he says 'The waters have washed thee together

21 For the sweeping of the wind—thee! for verily yonder blower sweeps along the air and for the air he takes it hence he says 'For the sweeping of the wind (I take) thee

22 For the speed of Pûshan —Pûshan's speed forsooth, is yonder (wind)<sup>5</sup> and for that he takes it hence he says 'For the speed of Pûshan

<sup>1</sup> Literally the three limbs, the technical name of the portion for Agni Svishṭakrîṭ

<sup>2</sup> For athaikaakarâyai sroneḥ the Kânva text reads áthādhyaḥ dhasaḥ sroneḥ of the hip above the udder

<sup>3</sup> Vasā i.e. the melted fat (and juice) mixed with the water in which the portions have been cooked and forming a rich gravy, offered with the Vasāhomahavanī

<sup>4</sup> Literally mix —srî this root being here as usual confounded with sr: to cook

<sup>5</sup> Esha vāva pûshā yo yam pavata etasma u hi grīhṇāti Kânva recension

23 From the hot vapour may totter— the hot vapour, namely, is yonder (wind) and for that he takes it hence he says, 'From the hot vapour may totter— Thereupon he bastes it twice with ghee above

24. He then mixes it either with the crooked knife or with the chopping knife<sup>1</sup>, with '—Confounded hatred'<sup>2</sup> whereby he chases away from here those evil spirits the Rakshas

25 The broth which is left he pours into the Samavattadhâni, and therein he throws the heart tongue, breast the broad piece (of the back part) the kidneys, and the rectum He then bastes it twice with ghee above

26 The reason why there is a piece of gold on each side is this When they offer up the victim in the fire, they slay it, and gold means immortal life thereby then it rests in immortal life and so it rises from hence, and so it lives This is why there is a piece of gold on each side

27 And because he cuts crossways,—of the left fore-foot and the right haunch, and of the right fore foot and the left haunch,—therefore this animal draws forward its feet crossways But were he to cut straight on this animal would draw forward its feet (of the same side) simultaneously therefore he cuts crossways Then as to why he does not make cuttings of the head nor the shoulders nor the neck, nor the hind-thighs

<sup>1</sup> Sasena vâ pârvana vâ Kârva text.

<sup>2</sup> This forms part of the preceding formula (as subject to the verb may totter) though the author seems to separate it therefrom as does Mahîdhara The meaning of the formula seems to be 'May the enemies perish, confounded by (?) the hot vapour !

28 Now the Asuras in the beginning seized a victim. The gods from fear did not go near it<sup>1</sup>. The Earth<sup>2</sup> then said unto them 'Heed ye not this. I will myself be an eye-witness thereof in whatsoever manner they will perform this (offering).'

29 She said, 'Only one oblation have they offered the other they have left over'. Now that which they left over are these same portions. Thereupon the gods made over three limbs to (Agni) Svishṭakṛt whence the Tryanga oblations. The Asuras then made portions of the head, the shoulders, the neck and the hind thighs therefore let him not make portions of these. And since Tvashṭri spat upon the neck, therefore let him not make a portion of the neck. Thereupon he says (to the Hotṛi) 'Recite (the invitory prayer) to Agni and Soma for the havis of the buck!'. Having called for the Sraushaḥ, he says (to the Maitrāvaruṇa) 'Prompt (the Hotṛi to recite the offering prayer<sup>3</sup> for) the havis of the buck to Agni and Soma! He does not say (the havis) made ready when the Soma has been pressed he says made ready

30 In the interval between the two half verses of the offering-prayer he offers the oblation of gravy. It is from out of this that that essence (juice) has risen upwards here—that sap of this earth whereby creatures exist on this side of the sky<sup>4</sup>, for the

<sup>1</sup> The St. Petersburg Dict. takes *Na upāveyuḥ* in the sense of they did not fall in therewith they did not feel inclined for it as above, III 7, 3, 3. Sāyana explains it by *nopagatāḥ* (MSS *nāpāgatāḥ*).

<sup>2</sup> That is Aditi, according to the Kāṇva recension.

<sup>3</sup> The *yāgyâ* and *anuvākya* are I 93 3 and 7 respectively.

<sup>4</sup> *Ito vâ ayam ūrdhva ukṣhṛto raso yam idam imāḥ pragā upagīvanty arvāg divo sminn antarikshe*, Kāṇva recension.

oblation of gravy is sap and essence is sap thus he renders the sap strong by means of sap whence this sap when eaten does not perish

31 And as to why he offers the oblation of gravy in the interval between the two half-verses of the offering prayer — one half-verse, forsooth is this earth and the other half verse is yonder sky Now between the sky and the earth is the air and it is to the air that he offers therefore he offers the oblation of gravy between the two half verses of the offering prayer

32 He offers with (*Vâg S VI 19*) Drink the ghee ye drinkers of ghee! Drink the gravy ye drinkers of gravy! thou art the havis of the air Hail! With this prayer to the All-gods he offers, for the air belongs to the All-gods because creatures move about here in the air breathing in and breathing out therewith therefore it belongs to the All gods As the *Vashaṭ* (of the offering prayer for the meat portions) is pronounced, he offers the portions that are in the *guhû*

33 Thereupon while taking clotted ghee with the *guhû* he says (to the *Hotrî*), Recite (the invitatory prayer) to the Lord of the forest! Having called for the *Sraushaṭ*, he says (to the *Matrâvaruna*) 'Prompt (the *Hotrî* to recite the offering prayer) to the lord of the forest! and offers, as the *Vashaṭ* is pronounced<sup>1</sup> The reason why he offers to the lord of the forest (the tree) is — he thereby makes that thunderbolt, the sacrificial stake, a sharer (in the sacrifice) and the lord of the forest being *Soma*<sup>2</sup>,

<sup>1</sup> For the formulas used with this oblation as well as the *Svishâ-krit*, see Haug, Transl. Att. Br pp 95-96 notes.

<sup>2</sup> Or, *Soma* being a tree (plant)



he thereby makes the victim to be Soma And as to his offering (to the tree) between the two oblations he thus fills both completely therefore he offers between the two oblations

34 Thereupon, while pouring together the meat portions that are for the upabhr̥t he says (to the Hotr̥) Recite (the invitational prayer) to Agni Svish̥takr̥t (the maker of good offering)<sup>1</sup> Having called for the Sraushat̥ he says (to the Maitrâ varuna) 'Prompt for Agni Svish̥takr̥t' and offers as the Vashat̥ is pronounced

35 With what is left of the offering of gravy he then sprinkles the quarters with 'The regions—the fore regions—the by regions,—the intermediate regions—the upper regions,—to the regions Hail' For the offering of gravy is sap thus he imbues all the regions with sap and hence sap is obtained here on earth in every region

36 Thereupon he touches (what remains of) the victim<sup>1</sup> now is the time for the touching And whether he has touched it before fearing those (evil spirits) that hover near will tear it about or whether he be not afraid<sup>2</sup> of its being torn about let him in any case now touch (the victim)

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<sup>1</sup> This touching takes place either before or after the invocation of *Iâ* (see I, 8 1 1 seq), whereupon the priests and sacrificer eat their respective portions, the straight gut being the Agn̥d̥h s the part above the udder (adh̥y̥d̥hn̥s) the Hotr̥ s, the kloman (apparently the right lung) the Brahman s the pericardium (? puritat) the Adh varyu s and the spleen the sacrificer s share, while the *Iâ* is eaten by all of them

<sup>2</sup> Or perhaps,—And as to his touching it before this, (he did so) fearing lest those (evil spirits) that hover near would tear it about and even if he be not (any longer?) afraid of its being torn about, let him now touch it in any case The Kâva text has simply —

37 [Vāg S VI, 20] 'To Indra belongeth the out breathing may it attend<sup>1</sup> to every limb! To Indra belongeth the in breathing it is attended to in every limb Where it has been cut up limb by limb there he heals it by means of the out breathing and in-breathing — O divine Tvashṭr let thine ample (forms) closely unite together that it be uniform what is of different shape ' whereby he makes it completely enclosed (in its limbs and flesh) May thy friends thy father and mother<sup>2</sup> to please thee joyfully welcome thee going to the gods! Thus having made it whole wherever he has offered (a piece of) it, he afterwards unites it firmly, and that body (self) of it is complete in yonder world

#### FOURTH BRĀHMANA

1 Now there are three elevens at the animal offering—eleven fore-offerings eleven after-offerings and eleven by-offerings ten fingers ten toes ten vital airs and the out breathing in breathing and through breathing—this much constitutes man, who is the highest of animals after whom<sup>3</sup> are all animals

This is the time for touching but if he think, Those standing about here will meddle with it he may also touch it before but this is certainly the time for touching

<sup>1</sup> The St Petersburg Dictionary suggest. that *nīdīdhyat* and *nīdīhita* are probably corruptions of forms from *dhā* the Taitt S (I 3 10) having *nī dedhyat*—*vi bobhuvat* instead. Mahīdhara also takes *nīdīdhyat* from *dhī* in the sense of *dhā* — In dra's out breathing is infused into every limb, Indra's in breathing has been infused into every limb The Kāṇva text has ' *nīdīhita* / *nīdīdhe*

<sup>2</sup> Rather the mothers (or mother) and fathers. The Taitt S separates *māta pitarā*, the mother and the fathers

<sup>3</sup> That is inferior to whom or after the manner of whom

2 Now they say 'What then is done at the sacrifice whereby the vital air is kindly to all the limbs?'

3 When he divides the hind part into three portions—the hind-part being (an opening of the) vital air, and that (animal) extending from thence forward that vital air pervades it all through

4 And in that he cuts the hind-part into three portions—one third for the by-offerings, one third into the *guhû* and one third into the *upabhṛt*,—thereby the vital air is kindly to all the limbs

5 He alone however may slay an animal who can supply it with the sacrificial essence<sup>1</sup> And if it be lean let him stuff into the hind part whatever may be left of the fat of the belly the hind part being (an opening of) the vital air and that (animal) extending from thence forward that vital air pervades it all through The animal forsooth is breath for only so long (does) the animal (live) as it breathes with the breath but when the breath departs from it it lies there useless even (as) a block of wood

6 The hind-part is (part of) the animal and fat means sacrificial essence<sup>2</sup> thus he supplies it with the sacrificial essence But if it be tender (juicy) then it has itself obtained the sacrificial essence

7 Thereupon he takes clotted ghee for twofold indeed is this (clotted ghee)—to wit both ghee

<sup>1</sup> *Siyana* takes *medham* as apposition to *enam* and explains it by *medharha*, *pravṛddha* and *upanavet* by *prapnuvat* (it is doubtless *zuführen*) The *Kaṇva* text however reads—*Tad āhuḥ sṛ vai pasum labheteti ja enam medha upanaved iti*

<sup>2</sup> *Gudo va paruḥ medo vai medhas* this is one of many exceptions to the rule laid down by Professor Delbrück regarding the order of subject and predicate *Synt. Forsch.* III p 26 Copulative sentences with a *tertium comparationis* likewise do not generally conform to that rule

and sour milk<sup>1</sup>,—and a productive union means a couple thus a productive union is thereby effected

8 Therewith they perform at the after offerings The after offerings mean cattle and clotted ghee means milk hence he thereby puts milk into the cattle, and thus milk is here contained (or beneficial, hita) in the cattle for clotted ghee means breath because clotted ghee is food, and breath is food

9 Therewith he (the Adhvaryu) performs in front (on the Ahavanīya) at the after-offerings hereby he puts into (the victim) that vital air which is here in front,—and therewith he (the Pratiprasthātṛ) performs behind (the altar) at the by offerings<sup>2</sup>,—whereby he puts into it that vital air which is here behind thus two vital airs are here contained (or beneficial) on both sides, the one above and the one below

10 Here now one (Hotṛ) pronounces the Vashaḥ for two,—for the Adhvaryu (who performs the after-

<sup>1</sup> See p 156 note 3

<sup>2</sup> When the priests and sacrificer have eaten their portions of the Idā the Agnidh fetches hot coals from the Sāmītra (or at the animal offering connected with the Soma sacrifice) optionally from the Agnidhra and puts them on the Hotṛ's hearth (p 148 note 4),—or at the ordinary animal offering (nirūdhā pasu) on the north hip (north west corner) of the altar after removing the sacrificial grass. On these coals the Pratiprasthātṛ performs the by offerings (upayaga), while the Adhvaryu performs the after offerings (anuyāga) on the Ahavanīya For the by offerings the Pratiprasthātṛ cuts the respective part and the hind quarter (III 8 3 18) into eleven parts and at each Vashaḥ throws one piece thereof with his hand into the fire. The recipients of the first eight and the last after offerings on the other hand, are the same as those of the nine after offerings at the Seasonal sacrifices (part 1 p 404) The Hotṛ's formulas for the additional two offerings, inserted before the last, are 9 The divine lord of the forest [10 The divine barbus of water plants] may graciously accept (the offering) for abundant obtainment of abundant gift! Vaushaḥ! (cf part 1 p 235, Āsv Śr III 6, 13)

offerings) and for him (the Pratiprasthatr) who performs the by offerings. And because he offers them by (in addition to) the offering (Adhvaryu) therefore they are called by-offerings. And in performing the by-offerings, he produces (offspring)<sup>1</sup> since he performs the by offerings behind (the altar), and from behind offspring is produced from woman.

11 He offers the by offerings with (Vâg S VI, 21) Go thou to the sea, Hail! The sea is water and seed is water he thereby casts seed.

12 'Go thou to the air Hail! It is into (along) the air that offspring is born into the air he produces (offspring).

13 Go thou to the divine Savitr Hail! Savitr is the impeller of the gods impelled by Savitr he thus produces creatures.

14 Go thou to Mitra and Varuna Hail! Mitra and Varuna are the outbreathing and inbreathing he thus bestows outbreathing and inbreathing on the creatures.

15 'Go thou to the day and the night Hail! It is through (along) day and night that offspring is born through day and night he causes creatures to be born.

16 'Go thou to the metres, Hail! There are seven metres and there are seven domestic and seven wild animals both kinds he thus causes to be produced.

17 Go thou to heaven and earth, Hail! For, Pragâpati, having created the living beings

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<sup>1</sup> Praivainam tag ganayati, he causes it (the victim) to be born (again) Kânva rec. The above passage has apparently to be understood in a general sense, 'he causes birth to take place among living creatures'.

enclosed them between heaven and earth and so these beings are enclosed between heaven and earth And in like manner does this (offerer) having created living beings enclose them between heaven and earth

18 He then makes additional by offerings (a<sup>1</sup> upayag) Were he not to make additional by offerings there would not be as many living beings as were created in the beginning they would not be propagated out by making additional by offerings he indeed propagates them whence creatures are again born here repeatedly<sup>1</sup>

#### FIFTH BRAHMAṆA.

1 He makes the additional by-offerings —with Go thou to the sacrifice<sup>2</sup> Hail! The sacrifice is water and seed is water he thus casts seed

2 Go thou to Soma, Hail! Soma is seed he thus casts seed.

3 Go thou to the heavenly ether Hail! The heavenly ether is water, and seed is water he thus casts seed

4 'Go thou to Agni Vaisvânara Hail! Agni Vaisvânara ( belonging to all men ) is this earth and she is a safe resting-place upon that safe resting place he thus produces (creatures)

5 He then touches his mouth with Give me mind and heart!' thus indeed the by-offerer does not throw himself after (the oblations into the fire)

6 Thereupon<sup>3</sup> they perform the Patnīsamvâgas

<sup>1</sup> Or, by making additional by offerings he reproduces them whence creatures are born here returning again and again (metempsychosis)

<sup>2</sup> The Kāṇva text (as the Taitt S ) reverses the order of this and the following formula Nor does it begin a new Brâhmana here.

<sup>3</sup> Having completed the last after-offering the Adhvaryu, in the

with the tail (of the victim) for the tail is the hind-part, and from the hind part of woman offspring is produced hence offspring is produced by the Patnisamyâgas being performed with the tail

7 For the wives of the gods he cuts portions from the inside, since it is from the inside of woman that offspring is produced for Agni the householder from above since it is from above that the male approaches the female

8 Thereupon they betake themselves with the heart-spit, to the purificatory bath<sup>1</sup> Now the anguish of the victim in being-slaughtered concentrates itself into the heart and from the heart into the heart spit and whatever part of cooked (food) is pierced that becomes palatable<sup>2</sup> therefore let him roast it on the spit after piercing it Uppermost on the thrice moved (portions of the) victim he places that heart after pulling it off (the spit)

9 He (the slaughterer) then hands the heart-spit (to the Adhvaryu) Let him not throw it on the

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first place throws the first chip of the sacrificial stake into the fire in accordance with III 7 1 32 For the four Patnisamyâgas, the duties of which are Soma Tvashtri the wives of the gods and Agni the householder see part 1 p 56 The first two offerings may consist only of ghee or as the last two of a piece of the tail

<sup>1</sup> The technical term for this purificatory ceremony is sâlîva bhrîtha, or spit bath. On the present occasion it is not performed (see paragraph 11) but it is inserted here because it forms the conclusion of the ordinary animal offering not connected with the Soma sacrifice (nirûdha pasu) as well as of the offering of a sterile cow (termed anûbandhyâ) to Mitra and Varuna which concludes the Soma sacrifice See part 1 p 319, note 1 and IV, 5 2 1 seq

<sup>2</sup> ? Alamgusha sufficient for eating Sayana 'sufficient in itself' St. Petersburg Dict The Kânva text has the probably preferable reading—atha alamgusham sritam eva paritrindanti—they then pierce (with the spit) what is already sufficiently cooked.

ground nor into the water for were he to throw it on the ground that anguish would enter into the plants and trees and were he to throw it into the water that anguish would enter into the water hence neither on the ground nor into the water

10 But on going down to the water let him bury it at the place where the dry and the moist meet But if he feel disinclined to going down (to the water) he pours out a vessel of water in front of the sacrificial stake and buries (the spit) at the place where the dry and the moist meet with (Vag S VI, 22) Injure thou not the waters nor the plants<sup>1</sup> thus it injures neither the waters nor the plants, From every fetter<sup>1</sup>—therefrom deliver us O king Varuṇa<sup>1</sup> That they say we swear by the Inviolable(cows) by Varuṇa<sup>2</sup>

<sup>1</sup> This is a doubtful rendering in accordance with the suggestion in the St. Petersburg Dict. that dhāmno-dhāmnaḥ in this passage is an old corruption of dāmno darmaḥ The Taitt. S has the same reading Sāyana and Mahidhara take it in the sense of 'from every place (infested by enemies or rendered fearful by thy noose) deliver us' Could dhamno dhamnaḥ be taken as gen. to rāgan?

<sup>2</sup> Or That they say (i. e. mention the word) 'Cows —that we swear by Varuṇa, —therefrom deliver us O Varuṇa' If the mentioning of words for cow (as well as the taking in vain of Varuṇa's name) is meant to be censured in this passage Sat Br II 2 4 14 (pat 1, p 326 note) may be compared It seems however, doubtful whether the author of the Brāhmaṇa took the term aghnyaḥ as referring to 'cows here The St Petersburg Dict s v sap translates when we swear by the name of Varuṇa. Instead of Yad āhur aghnya ita varuṇeti sapāmahe the Taitt S (I 3, 11 1) reads Yad āpo aghnya varuṇeti sapāmahe which Sāyana explains by O ye waters, O ye Aghnyaḥ (? inviolable ones, cows, waters) O Varuṇa! thus we solicit thee (to avert evil from us) adding a passage to the effect that he who approaches his better (addressing him) by name wishes him 'puṣyāti, while in the present mantra he contends there is no mere taking the name of Varuṇa in vain



therefrom deliver us O Varuṇa! Thereby he delivers him<sup>1</sup> from every noose of Varuṇa, from all (guilt) against Varuṇa

II He then addresses (the water)<sup>2</sup> with, 'May the waters and plants be friendly unto us unfriendly to him who hateth us and whom we hate! For when they proceed with that (spit), the waters forsooth as well as the plants keep as it were receding from him, but hereby he now makes a covenant with them and so they again approach to him and that expiation is performed (to them) He does not perform (the spit bath) at the animal offering to Agni and Soma, nor at that to Agni but only at that of the Anûbandhya-cow<sup>3</sup> for therewith the whole sacrifice attains to completion And in that they perform (the ceremony) with the heart-spit at the cow (offering) thereby indeed it comes to be performed also for the animal offering to Agni and Soma, as well as for that to Agni

### NINTH ADHYAYA FIRST BRAHMANA

I Now Pragâpati (the lord of creatures) having created living beings, felt himself as it were exhausted<sup>4</sup> The creatures turned away from him, the creatures<sup>5</sup> did not abide with him for his joy and food

2 He thought within him 'I have exhausted

<sup>1</sup> I e the sacrificer (or the victim representing the sacrificer)

<sup>2</sup> According to the Kaṇva text and Kâty VI 10 5 they (the priests and sacrificer) touch the water while muttering the formula—  
From every fetter and whom we hate

<sup>3</sup> See IV 5 1 5 seq

<sup>4</sup> Ririṣânaḥ, lit. 'emptied, as âpyay means 'to fill

<sup>5</sup> Pragâ has likewise here the meaning of people subjects, constituting the power or glory (śri) of the king

myself and the object for which<sup>1</sup> I have created has not been accomplished my creatures have turned away from me the creatures have not abode with me for my joy and food

3 Pragâpati thought within him How can I again strengthen myself the creatures might then return to me, the creatures might abide with me for my joy and food<sup>1</sup>

4 He went on praising and toiling desirous of creatures (or progeny) He beheld that set of eleven (victims) By offering therewith Pragâpati again strengthened himself, the creatures returned to him, his creatures abode for his joy and food By offering he truly became better

5 Therefore, then let him offer with the set of eleven (victims) for thus he truly strengthens himself by offspring and cattle the creatures turn unto him the creatures abide with him for his joy and food,—he truly becomes better by offering therefore then let him offer with the set of eleven (victims)

6 In the first place he seizes<sup>2</sup> a victim for Agni For Agni is the head, the progenitor of the gods he is the lord of creatures and thereby the sacrificer truly becomes Agni's own

7 Then one for Sarasvatî For Sarasvatî is speech by speech Pragâpati then again strengthened himself, speech turned unto him speech he made subject to himself And so does this one now become strong by speech and speech turns unto him and he makes speech subject to himself

8 Then one for Soma For Soma is food by

<sup>1</sup> For *asma u kamâya* we ought to read *yasmâ u kamâya* with *Sâyana* and the *Kânva* text

<sup>2</sup> *Ālabh*, to touch seize is a euphemistic term for immolating

food Pragâpati then again strengthened himself food turned unto him and he made food subject to himself And so does this one now become strong by food food turns unto him, and he makes food subject to himself

9 And as to why it comes after that for Sarasvati,—Sarasvati is speech and Soma is food he who is incomplete by (having only) speech, now becomes indeed an eater of food

10 Then one for Pûshan For Pûshan means cattle by means of cattle Pragapati then again strengthened himself cattle turned unto him he made cattle subject to himself And so does this one now become strong by means of cattle, the cattle turn unto him, and he makes the cattle subject to himself

11 Then one for Bṛzhaspati For Bṛzhaspati means the priesthood (brahman) by means of the priesthood Pragâpati then again strengthened himself the priesthood turned unto him, he made the priesthood subject to himself And so does this one now become strong by means of the Brahman, the priesthood turns unto him, he makes the priesthood subject to himself

12 And as to why it comes after that for Pûshan,—Pûshan means cattle and Bṛzhaspati the priesthood, hence the Brahmana (priest) has the most power over beasts, because they are placed in front (are protected) by him<sup>1</sup>, because they are placed at the head (or in his mouth) therefore

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<sup>1</sup> Purâhitâh (pura-âhitâh, Kâṇva-rec) has both the general meaning of 'put before him (as food)' and that of 'being placed next in order before him'

having given all that, he walks clad in sheep-skin<sup>1</sup>

13 Then one for the *Viśve devāḥ* For the All-gods mean everything (or the All) with every thing *Pragapati* then again strengthened himself, everything turned unto him and he made everything subject to him And so does this one now become strong by everything, everything turns to him, and he makes everything subject to himself

14 And as to why it comes after that for *Bṛhaspati* — *Bṛhaspati* means the priesthood, and the All-gods this All, he then makes the priesthood the head of this All wherefore the *Brāhman* is the head of this All

15 Then one for *Indra* For *Indra* means power (*indriya*) and vigour by power and vigour *Pragapati* then again strengthened himself, power and vigour turned unto him, and he made power and vigour subject to himself And so does this one now become strong by means of power and vigour power and vigour turn to him, and he makes power and vigour subject to himself

16 And as to why it comes after that for the All gods,—*Indra* is the nobility, and the All-gods are the clans (people), he thus places the food before him

17 Then one for the *Maruts* For the *Maruts* mean the clans, and a clan means abundance, with abundance *Pragapati* then again strengthened himself abundance turned unto him and he made abundance subject to himself And so does this one now become strong by abundance, abundance

<sup>1</sup> 'Since the lordship over cattle belongs to the *Brāhman* therefore (the sacrificer) having given all his property to the Brahmins, &c. *Sây*

turns unto him and he makes abundance subject to himself

18 And as to why it comes after that for Indra,— Indra is the nobility, and the All gods are the clans and the Maruts are the clans he thus guards the nobility by the clan, and hence the nobility here 1 on both sides guarded by the clan

19 Then one for Indra and Agni For Agni means penetrating brilliance, and Indra means power and vigour, with these two energies Pragâpati then again strengthened himself both energies turned unto him, and he made both energies subject to himself And so does this one now become strong by both these energies, both energies turn unto him and he makes both energies subject to himself

20 Then one for Savitr For Savitr is the impeller (prasavitr) of the gods, and so all those wishes become accomplished for him, impelled as they are by Savitr

21 Then finally he seizes one for Varuna, thereby he delivers him (the sacrificer) from every noose of Varuna from every (guilt) against Varuna<sup>1</sup>

22 Hence if there be eleven sacrificial stakes let him bind Agni's (victim) to the one opposite the fire and let them lead up the others one by one in the proper order

23 But if there be eleven victims<sup>2</sup> let them only immolate at the stake that for Agni and after that the others in the proper order

<sup>1</sup> Varuṇyād evaitat sarvasmât kilbîṣhād enaso ntato varuṇapâsât pragâh pramuñtati Kāṇva rec.

<sup>2</sup> That is if there be eleven victims and only one stake in that case Agni's victim is tied to the stake, and each succeeding victim is tied to the neck of the preceding one Katy VIII, 8, 28

24 When they lead them northwards they lead the one for Agni first, and then the others in the proper order

25 When they throw them down, they throw down first the one for Agni as the southernmost then the others after leading them round northwards in the proper order

26 When they perform (offerings) with the omenta, they perform first with the omentum of Agni's (victim) then with those of the others in the proper order

27 When they perform with those (chief oblations), they perform first with that to Agni, then with the others in the proper order

## THE VASATĪVARĪ WATER

### SECOND BRAHMANA

1 Now when the head of the sacrifice (victim) was struck off its sap running entered the waters It is by that very sap that those waters flow, that very sap is believed to be flowing there<sup>1</sup>

2 And when he goes for the Vasatīvarī water he fetches that same sap and puts it into the sacrifice and makes the sacrifice sapful this is why he goes for the Vasatīvarī water

3 He distributes it over all the Savanas (Soma pressings)<sup>2</sup> thereby he imbues all the pressings

<sup>1</sup> Yatra vai yagnīasya siro kṛṣṭīdyata tasya raso drutvāpaḥ prāviśat sa eṣha rasa eṭi yā eṭā āpaḥ syandante tenaivainā etad rasena syan damanā manyante yaḥ sa yagnīasya rasas tam evaitad rasam syan damānam manyante Kāṇva rec

<sup>2</sup> 'He divides it into three parts for all the pressings, Kāṇva text see note on IV 2, 3 4

with that sap makes all the pressings sapful this is why he distributes it over all the pressings

4. Let him take it from flowing (water), for that sap of the sacrifice was moving<sup>1</sup> let him therefore take it from flowing (water)

5. Moreover, it is taken for the purpose of protection. Now, everything else here on earth, whatever it be takes rest even yonder blowing (wind) but these (waters) alone take no rest therefore let him take it from flowing (water)

6. Let him take it by day thinking. Seeing I will take the sap of the sacrifice<sup>2</sup> therefore let him take it by day. For it is for him that burns yonder (the sun) that he takes it since he takes it for all the gods and all the gods are his rays of light therefore let him take it by day. For it is by day alone that he (shines) therefore, then, let him take it by day

7. And again, all the gods forsooth, now come to the sacrificer's house, and if one takes the Vasativarī water before the setting of the sun it is as when one's better comes to visit one he would honour him by trimming his house. They draw nigh to that sacrificial food and abide (upa vas) in that Vasativarī<sup>3</sup> water—that is the Upavasatha (preparation-day)

8. And if the sun were to set on any one's (Vasativarī) not having been taken then expiation is made. If he have performed a (Soma) sacrifice before this let him (the Adhvaryu) take it from his tank<sup>4</sup> since

<sup>1</sup> And hi see p 222 note 1

<sup>2</sup> Or perhaps I will take it while I see the sap of the sacrifice

<sup>3</sup> 'Vasativarī' seems to mean affording dwelling or perhaps that (water) which abides remains (over night) Cf par 16

<sup>4</sup> 'Nināhya (nināhyaḥ kumbhāḥ Karva rec each time) a vessel or cistern dug into the ground for keeping water cool

that (water) of his has been taken before (sunset) by day But should he not have offered before if there be one who has offered (Soma) settled close by or somewhere thereabout<sup>1</sup> let him take it from his tank since that (water) of his has been taken before by day

9 But if he cannot obtain either kind (of water), let him seize a firebrand and betake himself (to the flowing water) and let him take thereof while holding that (firebrand) close above it or let him take it while holding a piece of gold close above it thus it is made like yonder burning (sun)

10 He takes therefrom with the text (Vâg S VI 23), Rich in havis are these waters —for the sap of the sacrifice entered into them, wherefore he says 'Rich in havis (sacrificial food) are these waters —' One rich in havis wooeth for (them), for the sacrificer rich in havis, woos for (wishes to obtain) them, wherefore he says One rich in havis wooeth for (them)

11 Rich in havis (may be) the divine cult, cult namely means the sacrifice, thus he makes the sacrifice for which he takes it rich in sacrificial food, therefore he says 'Rich in havis is the divine cult

12 May Sûrya be rich in havis! For he takes it for yonder burning (sun) since he takes it for all the gods and all the gods are his (the sun's) rays of light therefore he says, May Sûrya (the sun) be rich in havis!

13 Having fetched it, he deposits it behind the Gârhapatya<sup>2</sup>, with (Vâg S VI 24), 'I seat you in

<sup>1</sup> Upavasito vâ paryavasito (prâtiveso Kânva text instead) vâ

<sup>2</sup> That is, behind the old Âhavanîya of the Prâkînavamsa, where the altar would be prepared at the ordinary haviryagña.



the seat of Agni the safe housed whereby he means to say I seat you (waters) in the seat of Agni whose house is unimpaired And when the animal offering to Agni and Soma comes to a close then he carries (the Vasatīvarī water) round He says (thrice) Disperse! The sacrificer is seated in front of the Soma-carts (holding Soma on his lap<sup>1</sup>) He (the Adhvaryu) takes it (the water standing behind the Garhapatya)

14 He walks out (of the hall) by the south (door) and puts it down on the south hip (of the high altar) with 'Ye (waters) are Indra and Agni's share!' for he takes it for all the gods and Indra and Agni are all the gods He takes it up again and puts it down in front of the lady (who seated behind the Gārhapatya touches the water jar) Walking round behind the lady he (again) takes it

15 He walks out (of the hall by the east door), along the north side (of the altar) and puts down (the water) on the north hip (of the high altar) with 'Ye are Mitra and Varuṇa's share!' Let him not put it down in this way<sup>2</sup> that is redundant and no fitting conclusion is thus attained Let him rather (here also) say, Ye are Indra and Agni's share! only thus there is nothing redundant and so a fitting conclusion is obtained

16 That (Vasatīvarī water) is carried round for the sake of protection, Agni is in front (of the sacrificial ground) and now that (water) moves about all round, repelling the evil spirits He puts it

<sup>1</sup> According to Kāty VIII 9 16

<sup>2</sup> Some put it down with this (formula) but let him not put it down so for thus completeness is left behind (or, has a surplus sampad nīyate) Kāṇva text.

down in the Agnīdhra (fire house) with Ye are all the gods share<sup>1</sup> whereby he makes all the gods enter it It is a desirable object (vara) to the dwellers (vasat), hence the name Vasatīvarī<sup>1</sup> and verily he who knows this, becomes a desirable object to the dwellers

17 Now there are here seven formulas with four he takes (the water) with one he puts it down behind the Garhapatya with one he carries it round with one (he puts it down) in the Agnīdhra —this makes seven For when the metres were produced from Vāḥ (speech) the one consisting of seven feet the Sakvarī, was the last (highest) of them,—that completeness (he brings about) hence there are seven formulas

## THE SOMA FEAST

### THIRD BRĀHMAṆA

#### A PRĀTAR ANUVĀKA (MORNING PRAYER) AND PREPARATORY CEREMONIES

1 They (the priests) are wakened (towards morning) Having touched water<sup>2</sup> they proceed together to the Agnīdhra (fire house) and take the portions of ghee (for the Savanīya animal offerings) Having taken the portions of ghee they betake themselves (to the high altar) When they have deposited the ghee,—

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Cf Tai t. S VI 4 2 devīḥ abruvan vasatu nu na idam  
tu tad va utvirinam vasat varitvam

After performing their ablutions they have to perform the preliminary work and ceremonies such as preparing the Garhapatya, the chhatra and the sacrificial vessels, cleaning of spoons &c up to the depositing of the ghee near the high altar.

2 He (the Adhvaryu) takes down the king (Soma)<sup>1</sup> Now this (earth) is a safe resting place and the birth place of living beings, it is to this safe resting place that he now takes him down he spreads him thereon produces him therefrom

3 He takes him down between the shafts for the cart is (a means of) the sacrifice and thus alone he does not put him outside the sacrifice He puts him on the pressing stones lying there with their heads (mukha mouths) towards each other for Soma is the nobility and the stones are the clans (people) he thereby raises the nobility over the clan And as to why they are lying with their heads together—he thereby makes the clan of one head (or mouth) with, and uncontentious towards the nobles therefore they are lying with their heads towards each other

4 He takes (Soma) down with (Vag S VI 25) Thee for the heart thee for the mind! This he says for the (accomplishment of the) sacrificer's wish since it is with the heart and mind that the sacrificer entertains the wish for which he sacrifices therefore he says Thee for the heart thee for the mind!

5 Thee for the sky thee for the sun! This on the other hand he says with a view to the world of the gods When he says Thee for the sky, thee

<sup>1</sup> According to Katy VIII 9 24-25 on the previous evening—immediately after the carrying round and depositing of the Vastri varivater—the Soma is placed on a sea (island) in the Agnidhra chhou where he says that he now takes him down during that night. It is so mentioned in the Bṛhadaranyaka from which it follows it would be clear that he Soma is taken down from the car (see II 6 1, 2). Oh yes, what is the meaning of the word 'he' (from the Atrach)?

3 s v m r or ad te mēdāte d h h h

for the sun he means to say, Thee for the gods! Upwards convey thou to the sky to the gods this cult these invocations! Cult, doubtless means sacrifice he thereby means to say Upwards carry thou this sacrifice to the sky, to the gods!

6 [Vâg S VI 26], 'O Soma king descend unto all thy people!' whereby he brings him down for the lordship for the sovereignty of these people (creatures)

7 Having quitted his hold (of Soma) he sits down by him with 'May all thy people descend to thee. Now in saying 'Descend unto all thy people, he does what is unseemly for Soma being the nobility, he thereby, as it were confounds good and bad<sup>1</sup>—and indeed in consequence thereof people now confound good and bad But in this (formula) he does what is right and according to order—in saying, May all thy people descend to thee, he makes all his subjects go down (on their knees) before him and hence when a noble approaches all these subjects the people go down before him, crouch down by him on the ground<sup>2</sup> Sitting near (Soma), the Hotṛ is about to recite the morning prayer

8 Then, while putting a kindling stick (on the fire) he (the Adhvaryu) says, 'Recite to the gods

<sup>1</sup> He commits a *pāpavasyasam*, i. e. according to Haug Ait. Br p 413 a breach of the oath of allegiance (where Sâyana explains it by exceedingly bad') or an (act of) perversity Weber Ind Stud. IX p 300 Sâyana, to our passage explains it by mixing the bad with the good (or better) The literal translation is a bad bettering What is chiefly implied in the term is evidently the showing of disrespect by an inferior to a superior person

<sup>2</sup> *Tasmât kṣhatṛīyam upary āsīnam adhistād vira imāḥ praga upāsate* Kāṇva text

the early coming! Now the early coming gods are the metres as the after-offerings are the metres and the after offerings are performed with Prompt (the Hotṛ to recite) to the gods! Recite (the offering prayer) to the gods!'

9 And so some say Recite to the gods!<sup>1</sup> But let him not say so for the early-coming gods are the metres as the after-offerings are the metres and the after offerings are performed with, Prompt—to the gods! Recite (the offering prayer) to the gods! therefore let him say, Recite to the gods the early-coming!

10 And when he puts on a kindling-stick it is the metres he thereby kindles And when the Hotṛ recites the morning-prayer<sup>2</sup> he thereby

<sup>1</sup> Here now some say only Recite to the early coming! not to the gods! but let him not say this Kāṇva text.

<sup>2</sup> The Prâtar anuvâka or morning prayer (matin chant) has to be recited by the Hotṛ in the latter part of the night before any sound (of birds &c) is to be heard It may begin immediately after midnight and conclude as soon as daylight appears When called upon by the Adhvaryu to recite the morning prayer the Hotṛ first makes an oblation of ghee on the Âgnidhra fire with the mantra 'Protect me from the spell of the mouth from every imprecation Hail! and then two oblations on the Ahavanîya with appropriate mantras Thereupon he betakes himself to the Havir dhâna (cart-shed) in entering which by the east door he touches successively the front wreath (rarâ/â cf III 3 9) and the door posts with formulas He then squats down between the yoke pieces of the two Soma-carts and begins his recitation with Rig veda X 30 12 Ye, O wealthy waters verily possess good things ye confer desirable energy and immortality ye command riches with abundant offspring may Sarasvatî (the river S and Speech) bestow on the bard that vital vigour! The early-coming deities to whom the recitation is successively addressed, are Agni Ushas (the dawn), and the two Arvins (the precursors of the sun) the prayer thus consisting of three sections, termed kratu (Agni-

again strengthens the metres, makes them to be of unimpaired vigour for the metres had their vigour impaired by the gods since it was through the metres that the gods reached the heavenly worlds, they neither sing praises (charts) nor recite (sastras) here. Hereby he now again strengthens the metres and makes them to be of unimpaired vigour and by means of them thus unimpaired in vigour, they

kratu &c.) The hymns and detached verses making up these sections are arranged according to the seven metres (thus forming seven sub-sections of each) viz. gāyatrī anuṣṭubh triṣṭubh br̥haṭ uṣṭubh, gāgātī and pankti. The prayer may consist of as many verses as can be recited between midnight and daybreak but there should be at least one hymn in each of the seven metres to each of the three deities nor should the recitation consist of less than a hundred verses. From the beginning of the recitation up to the end of the last hymn but one Rig veda I 112 there is to be a gradual modulation of the voice so as to pass upwards through the seven tones (yama) of the deep scale (mandrasvara). Moreover, that hymn is to be repeated (if necessary) till daylight appears. As soon as this is the case he passes on without any break from the last (25th) verse to the last hymn (v 75, 1-9) which he intones in the lowest tone of the middle scale after shifting his place further east towards the gate. The recitation of the first eight verses of this hymn again gradually ascends through the whole of the middle scale, when—after once more shifting his place so as to be seated between the two door-posts—he intones the last verse—

The Dawn hath appeared with her shining line. Agni hath been kindled at his appointed time. Your car hath been yoked, ye mighty mead-loving(?) Asvins showerers of wealth hear my call! in reciting which he makes his voice pass through the several tones of the high scale. The Subrahmanyā likewise, has to chant the Subrahmanyā litany (see III 3, 4, 17 seq.)—as he had to do on the previous evening—inserting in it the names of the sacrificer's father and son. The Agnidh in the meantime prepares the five havis oblations (savanivāḥ puroḍāśāḥ) to be offered at the morning pressing (cf IV 4 18) and the Unnetṛ puts the numerous Soma vessels in their respective places on the khara, and about the Soma-cars.

perform the sacrifice this is why the Hotṛ recites the morning prayer

11 Here now they say 'What is the (Adhvaryu's) response to the morning prayer' ? The Adhvaryu should wait through (the prayer) waking and when he blinks this is his response But let him not do this if he fall asleep (again) he may as well sleep When the Hotṛ brings his morning prayer to a close<sup>2</sup> — there is an offering spoon called *Prakarantī* — having therein taken ghee in four ladlings he (the Adhvaryu) offers it

12 For when the head of *Yagñā* (the sacrifice) was struck off his sap running, entered the waters that (sap) he fetched yesterday with the *Vasativari* water and he now goes for what sap of the sacrifice remains therein

13 And when he offers that offering he pours out (the ghee) towards that same sap of the sacrifice (in the water) and draws it to him And indeed he pleases those deities to whom he offers that offering and thus satisfied and pleased they fit that sap of the sacrifice together<sup>3</sup> for him

14. He offers with, 'May Agni with his flame hear my prayer whereby he means to say, 'May he hear this prayer of mine, may he vouchsafe it to me, — May the waters and the Soma bowls hear the divine' whereby he means to say May the waters hear this (prayer) of mine may they vouchsafe it to me — 'Hear me ye stones

<sup>1</sup> Cf IV, 3 2 1 seq

<sup>2</sup> That is when he recites the last verse, 'Ushas hath appeared &c

<sup>3</sup> Literally, 'Bend together (*sam-nam*), which refers to the 'bending together' of the cups at the *Aponapriya* ceremony

as knowing the sacrifice<sup>1</sup> whereby he means to say May the (pressing) stones hear this (prayer) of mine may they vouchsafe it to me and as knowing the sacrifice he says because the stones are indeed knowing<sup>1</sup> May the divine Savitr<sup>2</sup> hear my prayer, Hail<sup>1</sup> whereby he means to say May the divine Savitr<sup>2</sup> hear this (prayer) of mine may he vouchsafe it to me for Savitr<sup>2</sup> is the impeller of the gods, impelled by him he goes for that sap of the sacrifice

15 Having then a second time taken ghee by four ladlings, he says, while going forth towards the north Summon the waters<sup>1</sup> whereby he means to say 'Desire the waters, O Hotar<sup>1</sup> The reason why the Hotr<sup>2</sup> then recites<sup>2</sup> is this by that

<sup>1</sup> The text has rather to be construed Ye stones hear (my prayer) as (of one) knowing the sacrifice.

<sup>2</sup> While the Adhvaryu and assistants go to the water to fill the Ekadhana pitchers, the Hotr<sup>2</sup> recites the so called Aponaptriya hymn (Rig veda X 30) to the waters, omitting verse twelve which was already recited as the opening verse of the morning prayer. The first verse is recited thrice, and the tenth verse is recited after the eleventh while the priests are returning with the water. As soon as they are in sight, the Hotr<sup>2</sup> recites verse 13, followed by Rig veda V 43 1 and (when the Ekadhanā and Vasativarī waters meet together paragraph 29) Rig veda II. 35 3 and, in case some of the water is actually poured over into the Hotr<sup>2</sup>'s cup I 83 2. When the water is brought to the Havirdhāna the Hotr<sup>2</sup> addresses the Adhvaryu as stated in paragraph 31 whereupon he pronounces a nigada (for which see Ait. Br II, 20 Ārv. Sr V 1 14-17) followed by Rig-veda I 23 16 while the Ekadhana pitchers are carried past him. The water in the Māitravarūna cup and one third of both the Vasativarī and Ekadhanā water having been poured into the Ādhavaniya trough (standing on the northern cart), the pitchers with the remaining water are then deposited in their respective places behind the axle of the northern cart, where upon the Hotr<sup>2</sup> recites the two remaining verses (14 and 15) of the



(oblation) he (the Adhvaryu) pours out (the ghee) towards that sap of the sacrifice (in the water) and draws it to him and he (the Hotṛi) then stands by those (Ekadhana pitchers) lest the evil spirits should injure them on the way

16 He (the Adhvaryu) then gives directions Come hither cup-bearer of the Maitravaruna! Neshṭar lead up the wives! Ye bearers of the Ekadhana (cups) come hither! Agnīdh, step over against the pit with the Vasatīvarī water and the Hotṛi's cup! this is a composite direction

17 They walk northwards out (of the sacrificial ground)—by the back of the pit and the front side of the Āgnīdhra whereupon they proceed in the direction in which the water is They go thither together with the wives The reason why they go thither with the wives is this

18 When the head of the sacrifice was struck off, its sap, running entered the waters, those Gandharva Soma wardens watched it.

19 The gods then said Those Gandharvas, surely, are a great danger to us here, how can we carry off the sap of the sacrifice to a place free from danger and injury?

20 They said 'Well the Gandharvas are fond of women let us go together with the wives! The Gandharvas surely will hanker after the wives, and we shall carry off that sap of the sacrifice to a place free from danger and injury

21 They went with the wives, the Gandharvas did indeed hanker after the wives and they (the

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Aponapṛīya hymn, and sits down in front of the Soma, behind the northern door post of the Havīrdhāna (cart shed).

gods) carried off that sap of the sacrifice to a place free from danger and injury

22 And so does that (Adhvaryu) now go (to the water) with the wives the Gandharvas hanker after the wives and he carries off that sap of the sacrifice to a place free from danger and injury

23 He offers (the ghee) upon the water for that sap of the sacrifice indeed draws near to that oblation when offered it rises (to the surface) to meet it and having thus brought it to light he seizes it.

24 And again why he offers this oblation he thereby pours out (ghee) towards that sap of the sacrifice and draws it to him and craves it of the waters And indeed he pleases those deities to whom he offers that oblation and thus satisfied and pleased they fit that sap of the sacrifice together for him

25 He offers with (Vâg S VI, 27) Ye divine waters—the son of waters the waters are indeed divine hence he says ‘Ye divine waters—the son of waters That wave of yours, suitable for offering whereby he means to say

That wave of yours which is suitable for the sacrifice Mighty most grateful by ‘mighty he means to say powerful and by most grateful he means to say most sweet Give ye that unto those gods among the gods,’ in saying this he has craved it of them, The drinkers of the pure (Soma) the pure doubtless is the truth, in saying the drinkers (pa) of the pure, he means to say the defenders (pa) of the truth ‘Whose portion ye are Hail’ for this indeed is their portion

26 Thereupon he makes that oblation (ghee) float away by means of the Maitrâvaruṇas cup, with (Vâg S VI, 28) ‘Thou art furrowing’ Even

as a coal is consumed by Fire so is that oblation consumed by that deity Now that water which is in the Maitravaruṇa's cup he will have to pour on the king (Soma) and ghee being a thunderbolt, and Soma seed he makes (the ghee) float away lest he should injure that seed, Soma, by that thunderbolt the ghee

27 He then takes (water) with I draw thee up for the imperishableness of the ocean, for the ocean is water he thus confers imperishableness upon the waters wherefore in spite of so much food (and drink) being consumed the waters are not diminished Thereupon they draw (water in) the Ekadhana pitchers, and thereupon the vessels for washing the feet<sup>1</sup>

28 The reason why he takes (water) with the Maitravaruṇa's cup is this When the sacrifice escaped from the gods the gods endeavoured to call it up by means of (sacrificial) calls (praisha)<sup>2</sup> by means of the puroruk (shining before) formulas<sup>3</sup> they pleased it (pra roḥaya) and by the nīvids they made (their wishes) known (nī vid) to it Therefore he takes (water) with the Maitravaruṇa's cup

29 They come back The Agnidh takes up his position opposite to the pit with the Vasatīvarī water and the Hotrī's cup Close over the pit he

<sup>1</sup> These are filled by the sacrificer's wife or, if there be more than one sacrificer (or, if the sacrificer have more than one wife) by all the wives each having two vessels For the use of this water see note on IV 4 2 18

<sup>2</sup> The praishas or sacrificial directions to the Hotrī for the recitations of offering formulas, are given by the Maitravaruṇa see p 183 note 2

<sup>3</sup> See note on IV 1 3, 15 the nīvids part 1 p 114 note 2

(the Adhvaryu) makes the Vasatīvarī water and the Maitravaruṇa's cup touch one another, with, Water hath united with water plants with plants<sup>1</sup> the sap of the sacrifice which was fetched yesterday and that fetched to-day both kinds he thereby mixes together

30 Now some indeed pour (some of) the Vasatīvarī water into the Maitrāvaruṇa's cup, and from the Maitrāvaruṇa's cup (back) to the Vasatīvarī water arguing Thereby we mix together both the sap of the sacrifice which was fetched yesterday and that fetched to-day But let him not do this for when he pours (the water) together into the Adhavanīya trough<sup>1</sup> then both kinds of sap are mixed together Thereupon he pours the Vasatīvarī water into the Hotr's cup for the Nigrābhyaś<sup>2</sup> And as to why he makes them touch one another close over the pit, it was from thence forsooth that the gods rose to heaven he thus makes the sacrificer look along the road to heaven

31 They return (to the Havirdhāna) The Hotr asks him 'Adhvaryu hast thou gained the waters?' whereby he means to say, Hast thou obtained the waters? He replies to him Yea, they have yielded themselves<sup>1</sup> whereby he means to say I have obtained them and they have yielded to me

32 And if it be an Agnishōma, and there be left a residue (of ghee poured together) in the prakāraṇī

<sup>1</sup> See p 232 note 2 to paragraph 15

<sup>2</sup> Nigrābhyaś is the technical name the Vasatīvarī water in the Hotr's cup henceforth bears. It is handed to the sacrificer to carry to the Havirdhāna, and is afterwards used for moistening the Soma plants (or for being poured thereon) at the time of the pressing See III 9 4 14 seq

spoon sufficient for an oblation, let him offer that. But if it be not sufficient for an oblation he takes another portion of ghee in four ladlings and offers it with (Vag S VI 29 Rīgveda I, 27 7) Whatever mortal thou favourest in battles whomsoever thou speedest in the race he winneth unailing strength Hail! He offers with (a prayer) to Agni because the Agnishōma (Agni's praise) means Agni thus he establishes the Agnishōma in Agni [He offers] with (a verse) containing the word mortal because the Agnishōma is of the same measure as man. Let him then offer in this manner if it be an Agnishōma

33 And if it be an Ukthya let him touch the middle enclosing stick—there are three enclosing sticks and three recitations (uktha)<sup>1</sup> and by means of them the sacrifice is there established. And if it be either an Atrātra or a Shodāsin<sup>2</sup> let him neither make an oblation nor touch the middle enclosing stick, having merely muttered (the above verse) let him silently betake himself (to the Havirdhāna) and enter it<sup>3</sup>. In this way he duly distinguishes the forms of sacrifice from one another

34 The Ekadhana pitchers are always of uneven number,—either three or five, or seven or nine, or eleven, or thirteen, or fifteen<sup>4</sup>. Now two and two

<sup>1</sup> See note on IV, 4 2 18 Haug Ait Br Transl. p 251

<sup>2</sup> And if it be a Shodāsin, or an Atrātra or a Vāgapeya Kāṇva rec. See note on IV 5 3 1

<sup>3</sup> According to Kāty IX, 3 20-21 he may while muttering that verse, touch the front wreath at the Shodāsin and the side mat at the Atrātra.

<sup>4</sup> The original has,—either three or five or five or seven, or seven, or nine, &c. The Kāṇva text, on the other hand, has merely,—either three, or five or seven, or nine, or nineteen

(an even number) means a productive pair and the one that remains over remains over for the sacrificer's prosperity. And moreover that which remains over for the sacrificer's prosperity is the common property (sa dhana) of these (others), and because it is the common property of these therefore they are called Ekadhana (having one as their common property)

#### FOURTH BRAHMANA

##### B THE PRATIPRASHANA OR MORNING PRESSING

##### I UPAMSU GRAHA

1 Thereupon they sit down round the two press boards<sup>1</sup>. He (the Adhvaryu) then ties a piece of gold to that (nameless finger). For twofold verily is this, there is no third namely the truth and the untruth, the gods forsooth are the truth, and men are the untruth. And the gold has sprung from Agni's seed. With the truth I will touch the stalks with the truth I will take hold of Soma: thus he thinks and therefore he ties a piece of gold to that (ring finger).

2 He then takes a press-stone<sup>2</sup>. Now those

<sup>1</sup> The Adhvaryu and sacrificer sit north of them, looking towards the south, and the assistants of the former—viz. the Pratiprasthatri, Neshtri, and Unnetri—on the south side looking northwards. The press boards were laid down on the sound holes under the fore part of the outer Soma cart and the pressing skin was put over them: see III 5 4 22-23. The Udgâtras or chanters are seated behind the carts.

<sup>2</sup> viz. the upamsu grana or low rounded pressing stone (see paragraph 6) with which the Soma for the Upamsu libation (or upagrahita) pressed.

press stones are of rock and Soma is a god—for Soma was in the sky Soma was Vṛitra those mountains those rocks are his body—he thus perfects him by means of his body makes him whole therefore they are of rock. Moreover in pressing him they slay him they slay him by means of that (stone Soma's own body) thus he rises from thence, thus he lives therefore the press stones are of rock.

3 He takes it with (Vâg S VI 30) At the impulse of the divine Savitrî I take thee with the arms of the Asvins with the hands of Pûshan thou art a giver! For Savitrî is the impeller of the gods thus he takes it, impelled by Savitrî. With the arms of the Asvins he says—the Asvins are the Adhvaryus (of the gods) with their arms he thus takes it not with his own. With the hands of Pûshan he says—Pûshan is the distributor of portions with his hands he thus takes it not with his own. Moreover that (stone) is a thunderbolt, and no man can hold it by means of those deities he takes it.

4 'I take thee thou art a giver he says for when they press him by means of that (stone) then there is an oblation and when he offers an oblation then he gives sacrificial gifts—thus then that (stone) gives twofold oblations and sacrificial gifts wherefore he says Thou art a giver.

5 Perform thou this deep cult! Cult means sacrifice, he thereby means to say Perform thou this great sacrifice!—'well gotten for Indra' by well gotten he means to say, well produced, and Indra is the deity of the sacrifice wherefore he says, for Indra — by the most excellent do it

for he Soma is indeed the most excellent bolt<sup>1</sup> therefore he says by the most excellent bolt, — the (cult) rich in food and sweetness and drink whereby he means to say the (cult) rich in sap

6 Thereupon he restrains speech For once on a time the gods while performing sacrifice were afraid of an attack from the Asura - Rakshas They said Let us sacrifice in a low voice let us restrain speech! They sacrificed (with formulas muttered) in a low voice and restrained speech

7 He then fetches the Nigrabhyâs (waters) and makes him (the sacrificer) mutter over them<sup>2</sup> Ye are the Nigrâbhyâs heard by the gods, satisfy me satisfy my mind, satisfy my speech satisfy my breath, satisfy mine eye satisfy mine ear satisfy my soul satisfy mine offspring, satisfy my flocks satisfy my followers, let not my followers thirst! For water is sap and over it he invokes this blessing, 'Satisfy ye my whole self satisfy my offspring satisfy my followers let not my followers thirst! Now that Upâmsusavana (stone) forsooth is in reality Aditya Vivasvant (the sun) it is the pervading vital air (vyâna) of this (sacrifice)

8 Thereon he metes out (the Soma) For in pressing him they slay him they slay him by means of that (stone), thus<sup>3</sup> he rises from hence thus he

<sup>1</sup> It is doubtful what 'pavi' may mean here It seems to mean originally a metallic mounting especially of a shaft The commentators explain it by thunderbolt

<sup>2</sup> The sacrificer holds the Hotrî's cup with the Nigrâbhyâs to his breast

<sup>3</sup> Viz. by being placed upon the stone which is identical with the sun (?) but cf III, 8 2 27



lives And because he metes him out therefore there is a measure,—both the measure among men<sup>1</sup> and what other measure there is

9 He metes out with (Vâg S VI 32) Thee for Indra with the Vasus with the Rudras! For Indra is the deity of the sacrifice therefore he says, 'Thee for Indra,' and by saying 'with the Vasus with the Rudras' he assigns a share along with (or after) Indra to the Vasus and the Rudras — Thee for Indra with the Adityas! whereby he assigns a share to the Âdityas along with Indra — 'Thee for Indra, the slayer of foes!' a foe is an enemy Thee for Indra the slayer of enemies he means to say This is his (Indra's) special share as there is a special share for a chief, so is this his special share apart from the (other) gods

10 'Thee for the Soma bearing falcon! thus he metes out for Gâyatri — 'Thee for Agni, the bestower of growth of wealth! Now Agni is Gâyatri he metes this out for Gâyatri And since Gâyatri as a falcon fetched Soma from heaven, therefore she is (called) the Soma bearing falcon for that prowess of hers he metes out (for her) a second portion

11 Now as to why he metes out five times<sup>2</sup> — the sacrifice is of the same measure as the year, and there are five seasons in the year he takes possession of it in five (divisions) hence he metes out five times

<sup>1</sup> Tasmad v iyaṃ manushyeshu mâtṛā yat laush/ho yat kumbhi yeyam kâ ka manushyeshu mātṛa Kāṇva text

<sup>2</sup> According to Taitt. S VI, 4, 4 he metes out five times with the above texts, and five times silently

12 He touches it with (Vâg S VI, 33) 'What light of thine there is in the heavens, O Soma, what on earth and what in the wide air, therewith make wide room for this sacrificer for his prosperity speak thou for the giver! Now when he (Soma) first became sacrificial food for the gods, he thought within himself I must not become sacrificial food for the gods with my whole self! Accordingly he deposited those three bodies of his in these worlds

13 The gods then were victorious They obtained those bodies by means of this same (formula) and he became entirely the sacrificial food of the gods And in like manner does this (priest) now thereby obtain those bodies of his, and he (Soma) becomes entirely the food of the gods this is why he thus touches it

14 He then pours Nigrâbhyâ water on it Now the waters forsooth slew Vṛztra and by virtue of that prowess of theirs they now flow Wherefore nothing whatsoever can check them when they flow for they followed their own free will thinking 'To whom, forsooth, should we submit (or stop) we by whom Vṛztra was slain!' Now all this (universe) whatsoever there is had submitted<sup>1</sup> to Indra even he that blows yonder

15 Indra spake Verily, all this (universe) whatsoever there is has submitted unto me submit ye also to me!—They said, What shall be our (reward) then?—'The first draught of king Soma shall be yours!—'So be it! thus they submitted to

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<sup>1</sup> The Kāṇva M<sup>2</sup> has twice *tatsthāna*,<sup>1</sup> as Art. Br VI, 5, and twice *tasthana* cf Weber Ind Stud IX, p 295

him and they having submitted he drew (ni grabh) them to his breast, and because he thus drew them to his breast therefore they are called Nigrabhyâs And in like manner does this sacrificer now draw them to his breast and this is their first draught of king Soma in that he pours Nigrâbhyâ water thereon

16 He pours it with (Vâg S VI, 34) Ye are grateful, the subduers of Vṛitra —the waters indeed are propitious therefore he says Ye are grateful and the subduers of Vṛitra he says because they did slay Vṛitra,— the beneficent wives of the immortal (Soma) ' for the waters are immortal — Ye goddesses lead this sacrifice to the gods! there is nothing obscure in this —

Invited, drink ye of Soma! Thus invited they drink the first draught of king Soma

17 Being about to beat (the Soma with the pressing stone) let him think in his mind of him he hates Herewith I strike N N not thee! Now whosoever kills a human Brahman here, he, forsooth is deemed guilty<sup>1</sup>—how much more so he who strikes him (Soma) for Soma is a god But they do kill him when they press him —they kill him with that (stone) thus he rises from thence thus he lives, and thus no guilt is incurred But if he hate no one he may even think of a straw and thus no guilt is incurred

18 He beats with (Vâg S VI 35) Fear not tremble not! whereby he means to say Be not afraid, do not tremble it is N N I strike, not thee! —'Take thou strength!' whereby he means to say Take sap! — Both ye bowls that are

<sup>1</sup> 'Parikṣate ought rather to mean they despise him

firm remain firm take strength! — 'Surely it is those two (pressing) boards that are thereby meant so say some — what then if one were to break those two boards<sup>1 2</sup> But forsooth it is these two heaven and earth that tremble for fear of that raised thunderbolt (the stone) hereby now he propitiates it for those two heaven and earth and thus propitiated it does not injure them By Take strength! he means to say Take sap! — The evil is slain not Soma! he thereby slays every evil of his

19 Thrice he presses<sup>2</sup> thrice he gathers together

<sup>1</sup> That is to say in that case the formula would prove to have been a failure According to the Taitt. Kalpas quoted to Taitt S I 4 1 (p 590) he presses the skin down upon the two press boards while muttering this formula. The Kāṇva text argues somewhat differently — *me evaitat phalake āhur itī harka āhus tad u kim ādriyeta yad athante bhūdyeyātām eveme haiva dyāvapṛthivyāv etasrad vagrad udyatāt samregete* — Some say those two boards are thereby meant but who would care if they should get broken for it is rather those two heaven and earth &c ?

<sup>2</sup> The pressing of the Upāmsu grāha — also called the small pressing, distinguished from the great pressing (mahabhishava) for the subsequent cups or libations (graha) — consists of three turns of eight, eleven, and twelve single beatings respectively Before each turn Nigrābhyā water is poured upon the Soma plants by the sacrificer from the Hotṛ's cup After each turn of pressing the Adhvaryu throws the completely pressed stalks into the cup and when they have become thoroughly soaked he presses them out and takes them out again, this being the gathering together referred to above At the same time he mutters the Nigrābha formula (paragraph 21) after which the pressed out juice absorbed by the water, is poured into the Upāmsu vessel in the following manner Before the pressing the Pratuprasthātṛ had taken six Soma stalks, and put two each between the fingers of his left hand After each turn of pressing he takes the Upāmsu vessel with his right hand and holds one pair of the Soma stalks over it (or according to others all six at the same time) through which (as through

four times he performs the Nigrâbha—this makes ten for of ten syllables consists the virag, and Soma is of virâg nature therefore he completes (the ceremony) in ten times

20 Then as to why he performs the Nigrâbha. Now when he (Soma) first became sacrificial food for the gods he set his heart on those (four) regions thinking Could I but consort with those regions as my mate my loved resort! By performing the Nigrâbha the gods then made him consort with the regions as his mate, his loved resort, and in like manner does this (sacrificer) now, by performing the Nigrabha make him (Soma) consort with those regions as his mate, his loved resort

21 He performs with (Vâg S VI 36) From east from west from north, from south—from every side may the regions resort to thee! whereby he makes him consort with the regions as his mate his loved resort. O mother satisfy (him)! may the noble meet together!<sup>1</sup> A mother

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a strainer) the Adhvaryu then pours the Soma juice from the pressing skin into the vessel. After the third turn the pressing stone itself is put into the Hotr's cup either with or without the muttering of the Nigrabha formula. According to the commentary on Katy IX 4 27 the Soma juice is transferred from the skin to the Upamsu cup by the straining-cloth being made to imbibe the juice and then being pressed out so as to trickle down through the plants between the Pratiprasthâtr's fingers. The description given by Haug Ait Br Transl p 489 is somewhat different.

<sup>1</sup> The interpretation of this formula is very doubtful. The author evidently takes *arîh* as nom plur of *arî* (= ârya) but it does not appear how he takes *nishpara*, while Mahîdhara explains it by *pâraya* (give him, Soma, his fill). The St Petersburg Dict suggests that '*nishpara* may mean come out! and that *arîh* seems to be a nom sing here. I take the last part of the formula to mean, May he (Soma) win (or perhaps, join) the longing (waters)!

(amba) is a woman and the regions (dis fem) are women therefore he says O mother satisfy (him)!— May the noble meet together! The noble doubtless means people (creatures offspring) he thus means to say May the people live in harmony with each other! Even the people that are far away (from each other) live in harmony with each other therefore he says May the noble meet together

22 Now as to why he is called Soma When he first became sacrificial food for the gods he thought within him I must not become sacrificial food for the gods with my whole self! That form of his which was most pleasing he accordingly put aside Thereupon the gods were victorious, they said Draw that unto thee, for therewith shalt thou become our food! He drew it to him even from afar saying verily that is mine own (svâ me) hence he was called Soma

23 Then as to why he is called Yagñā (sacrifice) Now when they press him they slay him, and when they spread him<sup>1</sup> they cause him to be born He is born in being spread along he is born moving (yan gâyate) hence yan-ga for 'yañga they say is the same as 'yagñā.

24. Also this speech did he then utter (Vâg S

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some of the Nigrâbhyâ water being poured on the Soma at each turn of pressing and small stalks of Soma being besides thrown into the Hotri's cup containing that water As to the first part of the formula, it may perhaps mean Well pour out (or pour forth, intrans) Professor Ludwig Rig veda IV p xvi thinks that nish para is a correction of the Taitt reading nishvara which Sâyana interprets O mother (Soma) come out (from the stalks in the form of juice), and according to the Sûtra quoted by him, the sacrificer is at the same time to think of the wife he loves

<sup>1</sup> That is when they perform the Soma-sacrifice

VI 37 Rīgveda I 84 19) Verily thou a god shalt extol the mortal O most mighty<sup>1</sup> than thee there is no other giver of joy<sup>1</sup> O lord<sup>1</sup> unto thee do I speak this word O Indra! For it was indeed as a mortal that he uttered this  
 Thou alone wilt produce (me) from here no other but thee<sup>1</sup>

25 And from the Nigrābhyā water they draw the several grahas (cups or libations of Soma) For it was the waters that slew Vṛtra and in virtue of this prowess they flow and it is from flowing water that he takes the Vasatīvarī water and from the Vasa tivart the Nigrabhyā water and from the Nigrabhyā water the several grahas are drawn In virtue of that prowess then the grahas are drawn from the Hotṛ's cup Now the Hotṛ means the Rīk (fem) a woman, and from woman creatures are born here on earth hence he makes him (Soma) to be born from that woman the Rīk, the Hotṛ wherefore (he takes the grahas) from the Hotṛ's cup

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<sup>1</sup> This is the traditional meaning (sukhayitṛ) assigned to mardāyitr (the merciful comforter) but it is not quite clear how the author of the Brāhmana interprets it

## FOURTH KÂNDĀ

## FIRST ADHYĀYA. FIRST BRAHMANA

1 The Upâmsu (graha) forsooth is the out-breathing of the Sacrifice<sup>1</sup>, the Upâmsu-savana (press stone) the through-breathing and the Antaryâma (graha) the in breathing

2 Now as to why it is called Upâmsu There is a graha called Amsu<sup>2</sup>, that is Pragâpati his out breathing is this (graha) and because it is his out breathing therefore it is called Upâmsu

3 This (graha) he draws without a strainer<sup>3</sup> whereby he puts the out breathing into him as one tending away from him and thus this forward tending out-breathing of his streams forth from him He purifies it with sprigs of Soma thinking 'it shall be pure He purifies it with six (sprigs) for there are six seasons it is by means of the seasons that he thus purifies it

4 As to this they say, When he purifies the Upâmsu by means of sprigs and all (other) Soma

<sup>1</sup> That is, the sacrificial man or the sacrifice personified in Soma and the sacrificer

<sup>2</sup> Lit. the Soma plant hence the (Soma)-sacrifice itself or Pragâpati see IV 6, 1 1 seq

<sup>3</sup> Bahishpavitrat lit. from (a vessel or Soma) having the strainer outside (away from) it While no proper strainer is used for the Upâmsu graha the Soma juice being poured through Soma plants (see p 244 note 2) at the great pressing it is passed through a fringed straining cloth (darâpavitra) spread over the Dronakalasa (the largest of the three Soma troughs the others being the Âdhavaniya and Putabhrit) See IV, 1 2, 3



draughts are purified by means of a strainer whereby then do its sprigs become pure?

5 He throws them down again (on the unpressed plants) with (Vâg S VII 2) 'What inviolable quickening name is thine to that Soma of thine, O Soma be Hail!' Thus his sprigs become purified by means of the Svâhâ (Hail!) But this graha means everything for it is the type of all the pressings<sup>1</sup>

6 Now once on a time, the gods while performing sacrifice were afraid of an attack from the Asura Rakshas. They said Let us completely establish the sacrifice if the Asura-Rakshas should then attack us our sacrifice will at least be completely established

7 Even at the morning Soma feast they then completely established the entire sacrifice—at this same (upâmsu) graha by means of the Yagus at the first chant (stotra) by means of the Sâman and at the first recitation (sastra) by means of the Rik with that sacrifice thus completely established they subsequently worshipped. And in like manner does this sacrifice now become completely established—by means of the Yagus at this same graha by means of the Saman at the first chant, and by means of the Rik at the first recitation and with this sacrifice thus completely established he subsequently worships

8 He presses (the Soma) eight times for of eight

<sup>1</sup> Viz.asmuch as the Upâmsu-graha is obtained by three turns of pressing and each of the three Savanas (pressings Soma feasts) consists of three rounds of pressing of three turns each. See p. 256 note 1

<sup>2</sup> Cf. Taitt. S VI 4 5 where this theory (divested of its legendary form) is ascribed to Aruṇa Aupavasi

syllables consists the Gāyatrī, and the morning Soma-feast belongs to the Gāyatrī thus this (first turn of pressing) is made to be the morning Soma-feast

9 He draws (the juice of the first turn of pressing into the cup) with (Vāg S VII, 1), Grow thou pure for Vāśaspati<sup>1</sup> for Vāśaspati (lord of speech) is the out breathing, and this (Upāmsu) graha is the out breathing hence he says Grow thou pure for Vāśaspati<sup>1</sup> — 'purified by the hands with the sprigs of the bull,' for he purifies it with sprigs of Soma hence he says, 'with the sprigs of the bull, and 'purified by the hands (gabhasṭi pūta<sup>1</sup>) he says, for—'gabhasṭi being the same as 'pāni' (hand)—he indeed purifies it with his hands

10 He then presses eleven times, for of eleven syllables consists the Trishūbh, and the midday Soma-feast belongs to the Trishūbh thus this (second turn of pressing) is made to be the midday Soma feast

11 He draws (the juice into the cup) with 'Grow thou pure, a god, for the gods—, for he (Soma) is indeed a god and for the gods he becomes pure, — whose portion thou art for he indeed is their portion

12 He then presses twelve times, for of twelve syllables consists the Gāgati, and the evening Soma-feast belongs to the Gāgati thus this (third turn of pressing) is made to be the evening Soma-feast.

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<sup>1</sup> Sāyana, on Taitt. S. I 4 2 interprets it, 'Having been purified by the ray of the sun (while growing in the forest), do thou now become pure for the gods through the sprigs of the bull' Cf, however Taitt. S. VI 4 5 gabhasṭina hy enam pavayati, where gabhasṭi would seem to be taken in the sense of 'hand' (? the forked one) See p. 244 note 2

13 He draws (the juice) with 'Make thou our draughts sweet' whereby he imbues him (Soma) with sap and renders him palatable for the gods hence, when slain he does not become putrid<sup>1</sup> And when he offers (that graha) he thereby completely establishes him

14 For one desirous of spiritual lustre (brahma varṇasa) he should press eight times at each (turn) so they say,—for of eight syllables consists the Gâyatrî and the Gâyatrî is the Brahman he indeed becomes endowed with spiritual lustre

15 Thus the pressing amounts to twenty four times (of beating) Now there are twenty four half-moons in the year and Pragâpatî (the lord of creatures) is the year and the sacrifice is Pragâpatî thus as great as the sacrifice is as great as is its measure, so great he thereby establishes it

16 'For one desirous of cattle he should press five times at each (turn) so they say —the cattle (animal victims) consist of five parts he indeed gains cattle, and there are five seasons in the year, and Pragâpatî is the year, and the sacrifice is Pragâpatî thus as great as the sacrifice is, as great as is its measure so great he thereby establishes it This however is mere speculation it is the other (manner) which is practised

deposit it<sup>1</sup> with I put thee down the out breathing of N N ! Thus, forsooth inasmuch as he (the Adhvaryu) does not quit his hold of it it is not again in that (enemy), and thus both the Adhvaryu and the Sacrificer live long

18 Or he may merely cover (the vessel by his hand) with I shut thee off the out breathing of N N ! Thus forsooth, inasmuch as he does not deposit it, it is not again in that enemy, and thus he does not disorder the vital airs

19 While he is still inside (the Havirdhâna) he utters Hail ! For the gods were afraid lest the Asura-Rakshas should destroy what part of this graha was previous to the offering They offered it (symbolically) by means of the Svâhâ while they were still inside (the cart shed), and what was thus offered they afterwards offered up in the fire And in like manner does he now offer it up by means of the Svâhâ while he is still inside and what has thus been offered he afterwards offers up in the fire

20 He then walks out (of the Havirdhana) with I walk along the wide air<sup>2</sup> For along the air

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<sup>1</sup> That is, he may set it down on the khara for a moment without quitting his hold of it While the subsequent cups of Soma are deposited in their respective places after they have been drawn the Upâmsu and Antaryama are offered immediately

<sup>2</sup> With the Taittiriyas the order of proceeding is somewhat different The Adhvaryu pours the Soma through the Soma plants into the Upâmsu cup after each turn of pressing with, Become pure for Vâkaspati O courser ! — The bull purified by the hand with the plans of the bull ! — Thou, a god art a purifier of the gods whose share thou art thee to them ! respectively He then takes the cup from the Pratiprasthâtr with, Thou art self made ! eyes it with Make our drinks sweet and wipes it clean upwards with Thee for all powers divine and earthly ! He then rises with, May the mind obtain thee ! steps to the Âhavanîya with I move

the Rakshas roams rootless and unfettered on both sides, even as man here roams along the air rootless and unfettered on both sides<sup>1</sup> and that formula being the Brahman (prayer) a slayer of the Rakshas he by means of that Brahman renders the air free from danger and injury

21 Thereupon he (the Sacrificer) asks a boon For the gods forsooth greatly desire to obtain the offering of that graha and they grant to him that boon in order that he may forthwith offer that graha to them this is why he asks a boon

22 He (the Adhvaryu) offers with (Vag S VII 3) Self made thou art for this graha being his (Yagñas) out breathing it is indeed made by itself born of itself<sup>2</sup> hence he says Self made thou art — 'for all powers divine and earthly — for it is born of itself for all creatures<sup>3</sup> — May the mind obtain thee<sup>1</sup> — the mind being Pragâpatî he thereby means to say may Pragâpatî obtain thee<sup>1</sup> Hail! thee O well-born for Surya<sup>1</sup>' thus he utters the second<sup>4</sup>

along the wide air and offers while the sacrificer holds on to him from behind with Hail! thee O well born to Sûrya!

<sup>1</sup> See III, 1 3 13

<sup>2</sup> For this libation is the out breathing and the out breathing is he that blows yonder (the wind) and he indeed is made by himself begotten (gâta) of himself since there is no other maker nor begetter of him. Kâṇva text

<sup>3</sup> Perhaps we ought to translate the passage from all the powers divine and earthly for it is born by itself from all the creatures But cf Taitt. S VI 4 5 Thereby he puts out breathing both into gods and men

<sup>4</sup> While in its force of subsequent avara he refers back to the first Svâhâ pronounced by the Adhvaryu (par 19) it also has here the meaning of lower and developed out of this, that of preceding (in which meaning it occurs in the *Rikprâtusâhaya*) Hence it is quite impossible adequately to render this play on the words avara 'subsequent lower preceding and para, higher subsequent.

(or inferior) Hail! with regard to a subsequent<sup>1</sup> (or higher the highest) deity

23 Now it is in him that burns yonder (the sun) that he has just offered that (libation) and the latter is the All hence he makes that (sun) the highest of the All But were he to utter the second (or higher)

Hail! with regard to a preceding (or lower) deity<sup>2</sup> then it would be even higher than yonder sun therefore he utters the second Hail! with regard to a subsequent deity

24 And having offered he wipes the (vessel of the) graha upwards whereby he puts that out breathing into him as one tending away from him Thereupon he rubs (the wiped off Soma) upon the middle enclosing stick from west to east with the palm of his hand turned upwards<sup>3</sup>—whereby he puts that out breathing into him as one tending away from him—with, Thee to the gods sipping motes of light!

25 For in that orb which burns yonder he has just offered this (libation) and those rays thereof are the gods sipping motes of light it is these he thereby gratifies and thus gratified those gods convey him to the heavenly world

26 For this same graha there is neither an invitatory prayer nor an offering prayer<sup>4</sup> he offers it

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That is coming after Svahâ in the formula.

<sup>1</sup> The *Karva* text reads *etasmin vâ etan mandale haushid ya esha tapati suryam u va esha grahaḥ sarvasmâd evaitad asmâd enam uttararṇi karoti ya esho smât sarvasmâd uttaro yad dhâvarâm devatâm kuryât param svahâkâram anyad dhritasmad uttaram kurvât*

<sup>2</sup> That is to say he is to pass his hand, palm upwards under the middle enclosing stick

<sup>3</sup> Such (*Rik* verses) as are ordinarily recited by the *Hotṛi* When

with a (Yagus) formula and thereby it becomes for him supplied with both an invitory and an offering prayer. And if he desire to exorcise let him offer some spray (of Soma) which may adhere either to his arm or to his breast or to his garment with 'O divine plant let that be true wherefore I pray thee let N N be struck down by destruction falling from above crash! Even as one of (enemies) that are being slain might escape so does this (sprig) fly away from those that are being pressed thus nothing (hostile)—either running thither or running away<sup>1</sup>—remains to him for whom he performs this. He deposits that (cup) with 'Thee for the out breathing! for this (graha) indeed is his out-breathing

27 Now some deposit it on the south part (of the khara<sup>2</sup>) for, they say it is in that direction that

the Upâmsu cup is drawn the Hotrî says 'Restrain the out breathing (prâna)! Hail! thee O well calling one to Surya! whereupon he breathes into (or towards) the cup with 'O out breathing restrain my out breathing! After that he remains silent till the Antaryama is drawn when he addresses that graha with

'Restrain the in breathing (apana)! Hail! thee O well calling one to Sûrya! whereupon he draws in his breath over the cup and says 'O in breathing restrain my in breathing! He then touches the pressing stone with 'Thee to the through breathing! and therewith frees his speech from restraint. At Br II 21. On the terms out breathing (prâna) and in breathing (apana or up breathing udana) see part 1 p 19 note 2, J S Speiser *Jatukarma* p 64. Sâyana on Taitt S I 4 3 (vol 1 p 603) Taitt S VI 4, 6 Different. Aug At Br Transl p 118

<sup>1</sup> Na dhavân napadhâvat pansishyate, perhaps we ought to read nâpadhâvan unless indeed tasya refers to Soma. Sâyana seems to take it. The Karm text has tatha ha tesham nâpadhavanâs kâna mukyate yebhyas tatha karoti

<sup>2</sup> According to the Sûtras of the Black Yagus (cf Sâyana on Taitt S I 4 2 p 598) the Upâmsu cup is deposited on the south east and the Antaryama cup on the north east corner of the

yonder (sun) moves Let him however not do this but let him deposit it on the north (uttara) part (of the khara) because there is not any higher (uttara) graha than this He deposits it with, 'Thee for the out-breathing' for this (graha) is indeed his out-breathing

28 He then takes the Upâmsu savana (pressing-stone) He neither touches it with the fringe nor with the straining cloth for that would be like rinsing it in water If there be any spray adhering to it let him remove it with his hand and then lay down (the stone) beside (the Upâmsu cup) with the face towards the north with 'Thee for the through breathing' for this (stone) is indeed his (Yagña's) through breathing

## SECOND BRAHMANA

### II THE GREAT PRESSING<sup>1</sup>

1 The Upâmsu (graha), forsooth is his out-breathing the Upâmsu-savana (stone) his through

khara or mound the Upâmsu-savana stone being placed between them Before depositing the vessel, the Adhvaryu pours some of the residue of Soma-juice from the Upâmsu cup into the Âgrayana sthâlti, and having put a large twig of Soma into it for the evening pressing ('the Adabhya graha, cf Sây on Taitt S I 603), he deposits it on the mound

<sup>1</sup> The Great Pressing (mahâbhishava) from which the Antar yâma and following libations are obtained is performed by the four priests viz the Adhvaryu and his three assistants Pratipra sthâtri, Neshtri and Unnetri each having an equal portion of Soma-plants and one of the four remaining pressing stones assigned to him The ceremonies mentioned in III 9 4, 1 seq are repeated on the present occasion each of the priests tying a piece of gold to his ring finger The pressing is performed in three rounds of three turns each the number of single strokes of the several turns



breathing and the Antaryâma (graha) his in breathing

2 Now as to why it is called Antaryâma That which is the out-breathing is also the in breathing and the through-breathing Now in drawing the Upâmsu (graha) he puts into him that out breathing which tends away from him and in drawing the

being however not limited as was the case at the pressing of the Upâmsu. Only before the first turn of each round Nigrâbnyâ water is poured on the plants After each turn the scattered plants are gathered together on a heap At the end of each round (of three turns) the Soma is touched (or 'strengthened'), whereupon the completely pressed out stalks are thrown into the Hotrî's cup and the Nigrâbha formula is pronounced (III 9 4 21) The stalks which are still juicy are then gathered together (see III, 9 4 19) into the so-called sambharâñi and poured into the Âdhavanîya trough and having been stirred about therein by the Unnetrî are taken out, pressed out, and thrown on the skin when the same process is repeated On the completion of the third round the Drona kalasa is brought forward (from behind the axle of the southern cart) by the Udgâtrîs (for the mantras used by them see Tândya Br I 2 6-7) and placed on the four stones covered with the pressed-out Soma husks the straining cloth being then stretched over it with the fringe towards the north The Hotrî's cup (held by the sacrificer and containing the remaining Nigrâbhyâ water) having then been filled up by the Unnetrî with the Soma juice in the Âdhavanîya trough the sacrificer pours it in one continuous stream from the Hotrî's cup upon the straining-cloth spread over the Dronakalasa by the chanters (Udgâtrîs) muttering a mantra (Tândya Br I, 2 9) all the time From this stream the first eight (at the mudday pressing the first five) libations are taken by the respective cups being held under the remaining libations or cups being drawn either from the strained (or pure, sukra) Soma juice in the Dronakalasa or from the Âgrayavasthâñi or the Pûtabhrî. Sâyana on At Br II 22 1 seems to exclude the Antaryama graha from the 'great pressing' antaryâmagrahahomâd ūrdhvam mahâbhûshavam kṛtvâ. Also in II 21 1 he mentions the Dadhi graha Amru graha, and Adâbhyâ graha (see p. 255, n. 2) as intervening between the Aponaptrîya ceremony and the drawing of the Upâmsu graha.

Antaryâma he puts into him that in-breathing which tends towards him. But this same in-breathing is confined within his self and because it is confined (yam) within (antar) his self or because these creatures are sustained (yam) by it, therefore it is called Antaryâma.

3 He draws it from inside the strainer<sup>1</sup>, whereby he puts that in-breathing into him as one tending towards him, and that in-breathing of his is placed (or beneficial) within his self. And thereby also that Upâmsu (libation) of his comes to be drawn from inside the strainer (i.e. from the pure Soma), for one and the same are the Upâmsu and Antaryâma since they are the out-breathing and in-breathing. And thereby moreover, that (vital air) of his comes to be unceasing also at the other grahas.

4 Now as to why he purifies the Soma by means of a strainer (pavitra). When Soma had oppressed his own family priest Brîhaspati he restored to him (his property) and on his restoring it, he (Brîhaspati) became reconciled to him. Still there was guilt remaining, if only for having contemplated oppressing the priesthood.

5 The gods purified him by some means of purification (or a strainer, pavitra) and being cleansed and pure he became the (sacrificial) food of the gods. And

<sup>1</sup> Antahpavitrât, lit. from (the vessel or stream of Soma) which has the strainer inside it, the straining-cloth being spread over the Drona kalasa, into which the pressed-out Soma juice is poured. The Petersburg Dictionary assigns to it the meaning 'the Soma within the filtering vessel' (see IV 1 1 3). Perhaps it means 'from that which has a strainer between, i.e. from the poured out stream from which the libation is taken, and which is separated from the Drona kalasa by the straining-cloth'.

in like manner does he now purify him by means of that strainer and being cleansed and pure, he becomes the food of the gods

6 Then as to why the grahas are drawn with the Upayāma<sup>1</sup> Now Aditi is this (earth) and hers was that prāyazīya oblation that Aditya rice pap<sup>2</sup> But that was as it were, previous to the Soma feast she desired to have a share along with the gods in the Soma feast and said Let there be for me also a share of the pressed Soma!

7 The gods said 'This sacrifice has already been distributed among the deities by means of thee the grahas shall be taken and offered to the deities' —

The term Upayāma, lit 'foundation substratum referring properly to that which is held under while taking the libation, that is the cup of the respective graha (and hence also identified with the earth, as the substratum of everything cf Sāy on Taitt S L 4 3) has come to be applied likewise to the formula upayāma grhīto si i e thou art taken with (or on) a support which is repeated at those libations before the formulas muttered while they are drawn into the respective vessels or cups (see par 10). Haug Transl Ant Br p 118 note makes the following distinction between the graha (cup) and pātra (vessel) of the Antaryāma (and Upamsu) libation. The pātra is a vessel resembling a large wooden jar with but a very slight cavity on the top in which the Soma juice is filled. The graha is a small cup like a saucer made of earth and put over the cavity of the Soma vessel, in order to cover the precious juice. The bottom of it is first put in water and a gold leaf placed beneath it. There are as many grahas as there are pātras they belong together just as cup and saucer and are regarded as inseparable. The word graha is however taken often in the sense of the whole, meaning both graha and pātra. I doubt however, whether this distinction is in accordance with the old authorities. The graha vessels or cups are described as resembling the shape of a mortar. For other peculiarities, see IV 1, 5, 19. With some libations there is both a pātra (cup) and a sthāli (bowl).

<sup>1</sup> See III, 2 3 1 seq

So be it! This then, is her share of the pressed Soma.

8 And again, why the grahas are drawn with the Upayâma The Upayâma indeed is this (earth) since it is this (earth) that bears (upa-yam<sup>1</sup>) food here for cattle and men and trees and the gods are above this for the gods are in heaven

9 The reason, then why the grahas are drawn with the Upayâma is that they are drawn by means of this (earth) and why he deposits them in the womb<sup>2</sup> is that this earth is the womb of everything, that it is from her that these creatures have sprung

10 That same Soma the priests carry about as seed And seed which is cast outside the womb is lost, but that which he deposits in the womb is indeed deposited in this earth.

11 Now these two grahas are his out-breathing and in breathing, one of them he offers after sunrise and the other before sunrise in order to keep the out-breathing and in-breathing distinct from each other He thus keeps the out breathing and in-breathing distinct from each other hence these two, even while being one and the same, are yet called differently out breathing and 'in breathing

12 Now those two grahas are for him day and night, one of them he offers after sunrise and the

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<sup>1</sup> Lat. forms the support or basis for it The sentence could also be translated, this earth doubtless is an upayâma (support), since she bears food Apparently he means to say that as the gods are above, the food to be offered to them requires some support, something to 'hold it up' by for the gods to reach it.

<sup>2</sup> This refers to the formula 'This is thy womb, with which most libations, after being drawn, are deposited in their proper place on the khara until they are used for offering See IV, 1, 3, 19

other before sunrise in order to keep day and night distinct from each other he thus keeps day and night distinct from each other<sup>1</sup>

13 The Upâmsu being the day he offers in the night, and thus he puts the day into the night whence even in the deepest darkness one distinguishes something<sup>2</sup>

14 The Antaryâma being the night he offers after sunrise and thus he puts the night into the day whence that sun on rising does not burn up these creatures whence these creatures are preserved

15 He draws (the Antaryâma graha) therefrom<sup>3</sup> with (Vâg S VII, 4), Thou art taken with a support! — The significance of the Upayama has been told<sup>4</sup> — Restrain thou O mighty (Indra) guard Soma! the mighty forsooth, is Indra and Indra is the leader of the sacrifice wherefore he says O mighty! and by guard Soma' he means to say protect Soma! Preserve the riches! gain thee food in the sacrifice! — riches mean cattle Protect the cattle he thereby means to say Gain thee food in the sacrifice! — food means creatures he thus makes these eager to sacrifice, and these creatures go on sacrificing and praising and toiling

<sup>1</sup> Were he to offer both after sunrise there would only be day, and no night and were he to offer both before sunrise there would only be night and no day Kânva text

<sup>2</sup> Tasmâd v idam râtrau tamasî sati nirgñâyata iva kimâd iva. Kânva text.

<sup>3</sup> Viz. from the stream of Soma poured from the Hotrî's cup on the straining cloth See p 256 note 1

<sup>4</sup> See paragraph 6, with note.

16 Into thee I lay day and night<sup>1</sup> into thee I lay the wide air allied with the gods the lower and the higher —thereby he makes this (graha) one belonging to all the gods because by means of it these creatures move about in the air breathing out and breathing in, therefore it belongs to all the gods — Delight thyself in the Antaryâma, O mighty one! the mighty one is Indra and Indra is the leader of the sacrifice wherefore he says O mighty one!<sup>2</sup> and in that he draws it with into—into thereby he means to say I lay thee into his (Indra's) self

17 Having drawn it, he wipes (the vessel) all round, lest (any Soma juice) should trickle down He does not deposit it, for this is the in breathing hence this in breathing passes unceasingly But should he desire to exorcise let him deposit it with I put thee down the in breathing of N N!<sup>3</sup>

18 If he deposits the Upâmsu let him also deposit this (Antaryâma cup)<sup>2</sup>, and if he does not deposit the Upâmsu, let him also not deposit this And if he covers the Upâmsu (with his hand) let him also cover this, and if he does not cover the Upâmsu, let him also not cover this as the performance regarding the Upâmsu so regarding this (graha), for one and the same are these two, the Upâmsu and Antaryâma, since they are the out breathing and in breathing

19 Now the Karakas, forsooth, offer these two

<sup>1</sup> Mahîdhara offers the alternative interpretation through thee I place day and night between (Soma and the enemies) which is also Sâyana's interpretation on Taitt. S. I 4 3, as apparently that of the Taitt. S. itself, VI, 4, 6

<sup>2</sup> See IV 1, 1, 17-18

(libations) with two different formulas<sup>1</sup>, saying  
 These two are his out-breathing and in breathing  
 we make the out breathing and in-breathing of varied  
 vigour But let him not do this for they disorder  
 the sacrificer's out-breathing and in breathing Now  
 one might also<sup>2</sup> offer this one silently —

20 But as he offers the Upâmsu with a formula,  
 even thereby this (libation) also comes to be offered  
 with a formula How then could one offer it silently  
 for these two the Upâmsu and Antaryâma, are one  
 and the same, since they are the out-breathing and  
 in breathing ?

21 With the very same formula with which he  
 offers the Upâmsu, he offers this (libation),— Self  
 made thou art for all powers divine and  
 earthly may the mind obtain thee! Hail!—  
 thee O well-born for Surya!<sup>3</sup> The significance  
 of this formula has been told

22 And having offered<sup>3</sup> he wipes the cup clean  
 downwards For even now after offering the Upâmsu  
 he wiped (the cup) upwards, but here he wipes it  
 downwards, whereby he puts the in breathing into  
 him as one tending towards him

23 He then rubs (the wiped off Soma) upon the  
 middle enclosing stick from east to west with the  
 palm of his hand turned downwards For even now  
 after offering the Upâmsu he rubbed it upon the

<sup>1</sup> This does not appear to refer to the Taittirīyas since by them  
 the same order of proceeding is prescribed for the Antaryâma as  
 for the Upâmsu (p 252 note 2) cf Sâyana on Taitt S I p 603  
 See, however, Maṭray Saṃh I 3 4-5

<sup>2</sup> Apīd (vai) seems to have much the same meaning (perhaps)  
 as the later apīnâma Cf I 9, 1 19

<sup>3</sup> He offers the entire Soma in the Antaryâma cup without  
 leaving any or pouring any juice into the Âgrayanasthâli.

middle enclosing stick from west to east with the palm of his hand turned upwards but here he does so from east to west with the palm of his hand turned downward—whereby he puts the in breathing into him as one tending towards him—with Thee for the gods sipping motes of light! The significance is the same as before

24 Having returned (to the cart shed), he deposits that (cup) with Thee for the in breathing! for this is indeed his in breathing. He deposits them<sup>1</sup> so as to touch one another whereby he makes out-breathing and in breathing touch one another joins the out breathings and in breathings together

25 Now these (cups and stone) repose without being moved until the evening Soma feast whence men sleep here on earth and at the evening Soma feast they are used again whence these men having slept awake and are bustling and restless—this forsooth, is after the manner of the sacrifice for the sacrifice is fashioned like a bird the Upâmsu and Antaryâma (grahas) are its wings, and the Upâmsu-savana (stone) its body

26 They repose without being moved until the evening Soma feast. The sacrifice is spread along but what is spread along moves whence those birds fly spreading their wings not drawing them in. At the evening Soma feast they are again used, whence

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<sup>1</sup> According to the Kanva text he is to place the Antaryâma cup on the south-east corner (dakṣinârdhe) of the khara (see p. 253 n. 2) while according to Katy IX 2.1 both the Upâmsu and Antaryâma are to be placed on the north-east corner the former south of the latter. This arrangement however would scarcely agree with IV 1.1.27-28. The Upâmsu-savana stone doubtless, is to lie between the two cups, with its face towards the Upâmsu



these birds fly drawing in their wings to fold them this indeed is after the manner of the sacrifice

27 The Upâmsu forsooth is this (earth) for the Upâmsu is the out breathing and breathing out one breathes upon this (earth) And the Antaryâma is yonder (sky) for the Upâmsu is the in breathing (up breathing) and in breathing up one breathes towards yonder world And the Upamsu savana (stone) is the air, for the Upamsu savana is the through breathing, and he who breathes through (in and out) breathes through this air

### THIRD BRAHMANA

1 The Aindra vayava (graha) forsooth is his speech and as such belonging to his self<sup>1</sup> Now Indra when he had hurled the thunderbolt at Vṛtra thinking himself to be the weaker and fearing lest he had not laid him low hid himself The gods also hid themselves away in the same place

2 The gods then said Verily we know not if Vṛtra be slain or alive come let one of us find out if Vṛtra be slain or alive!

3 They said unto Vâyu—Vâyu, forsooth, is he that blows yonder—Find thou out O Vâyu if Vṛtra be slain or alive, for thou art the swiftest among us if he lives thou indeed wilt quickly return hither

4 He spake What shall be my reward then? — The first Vashat of king Soma! — So be it! so Vâyu went and lo<sup>2</sup> Vṛtra slain He spake Vṛtra is slain do ye with the slain what ye list!

<sup>1</sup> That is to Yagñâ's body (madhyadeha Say) as distinguished from his limbs. The Petersb Dict takes adhyâtman in the sense of in regard to the self (or person). See IV 1 4 1 with note IV 2 2 1 seq

<sup>2</sup> At I, 6, 2 3 II 2 3 9, I erroneously supplied a verb of

5 The gods rushed thither—as (those) eager to take possession of their property so (it fared with) him (Vṛitra—Soma)<sup>1</sup> what (part of him) one of them seized, that became an ekadevatya (graha belonging to one deity), and what two of them, that became a dvidevatya<sup>2</sup> and what many (seized) that became a bahudevatya—and because they caught him up each separately (vi-grah) by means of vessels, therefore (the libations) are called graha

6 He stank in their nostrils—sour and putrid he blew towards them he was neither fit for offering nor was he fit for drinking

7 The gods said to Vāyu, ‘Vāyu blow thou through him make him palatable for us!’ He said, ‘What shall be my reward then?’—After thee they shall name those cups—So be it! he said ‘but blow ye along with me!’

8 The gods dispelled some of that smell and laid it into the cattle—this is that foul smell in (dead) cattle hence one must not close (his nose) at that foul smell since it is the smell of king Soma

9 Nor must one spit thereat<sup>3</sup>, even though he should think himself ever so much affected, let him

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motion with the particle *ed* following the original interpretation in the Petersb. Dict. and Weber's Ind. Stud. IX 249. I now adopt the later explanation put forth in the Nachträge Professor Whitney, Amer. Journ. of Phil. III, p. 399 apparently draws from the same source

<sup>1</sup> As (those) wishing to take possession of their property, so did they seize upon him each for himself (*evam tam vyagrāhata*), Kāṇva text. The construction of our text is quite irregular

<sup>2</sup> The dvidevatya grahas (libations belonging to two gods) at the morning Soma feast are the *Āindra vāyava* (Indra and Vāyu), the *Maitrā varuṣa* (Mitra and Varuṣa) and the *Asvina*.

<sup>3</sup> That is because of it, or away from it. Perhaps however, it belongs to the next clause therefore, even

go round it windward<sup>1</sup> for Soma means eminence, and disease meanness even as at the approach of his superior the meaner man would get down (from his seat), so does disease go down before him (Soma)

10 Then Vāyu blew a second time through him and thereby made him palatable whereupon he was fit for offering and fit for drinking Hence those (vessels) though belonging to various deities are called 'vāyavya (Vāyu's vessels)<sup>2</sup>' His (Vāyu's) is that first Vashaḥ of king Soma and moreover, those vessels are named after him

11 Indra then thought within himself — 'Vāyu, forsooth, has the largest share of this our sacrifice since his is the first Vashaḥ of king Soma and moreover, those vessels are named after him nay but I too, will desire a share therein!'

12 He said, 'Vāyu, let me share in this cup! — 'What will then be? — 'Speech shall speak intelligibly<sup>3</sup>! — 'If speech will speak intelligibly, then will I let thee share! Thus that cup henceforward belonged to Indra and Vayu, but theretofore it belonged to Vāyu alone

13 Indra said, 'One half of this cup is mine! — Only one fourth is thine! said Vāyu — 'One half is mine!' said Indra — Only one fourth is thine! said Vāyu

14 They went to Pragāpati for his decision Pragāpati divided the cup (of Soma) into two parts and said 'This (half) is Vāyu's! Then he divided the (other) half into two parts and said 'This is

<sup>1</sup> That is, in order to inhale as much of the strong smell of the Soma as possible (?)

<sup>2</sup> See p 158, note 1

<sup>3</sup> Or, articulately, distinctly (niruktam)

Vāyu s|—This is thine! then he assigned to Indra a fourth part for his share—one fourth is the same as a quarter henceforward that cup belonged one fourth of it to Indra

15 Now with this libation there are two *puro-ruḥ*<sup>1</sup>—formulas—the first belonging to Vāyu alone and the second to Indra and Vāyu and two invitatory prayers (*anuvākya*)—the first to Vāyu alone and the second to Indra and Vāyu and two *praisha* (directions)—the first belonging to Vāyu alone and the second to Indra and Vāyu, and two offering prayers (*yāgyā*)—the first to Vāyu alone and the second to Indra and Vāyu thus he assigns to him (Indra) each time a fourth part for his share

16 He said 'If they have assigned to me a fourth part each time for my share then speech shall speak intelligibly only one fourth part!' Hence only that fourth part of speech is intelligible which men speak but that fourth part of speech which beasts speak is unintelligible, and that fourth part of speech which birds speak is unintelligible and that fourth part of speech which the small vermin here speaks is unintelligible

17 Wherefore it has been thus spoken by the *Rishi* (*Rig-veda* I 164, 45) — Four are the measured grades of speech the *Brāhmans* that are wise know them three deposited in secret, move not the fourth grade of speech men speak'

18 He now draws (the *graha*) from that (stream of Soma)<sup>2</sup>, with (*Vāg* S VII 7 *Rig-veda* VII 92 1) Come nigh to us O Vāyu sipping of

<sup>1</sup> *Puro-ruḥ* (lit. fore-shining) is the designation of the formulas preceding the *Upayāma*, Thou art taken with a support, &c

<sup>2</sup> See p. 256, note 1

the pure (Soma)! Thine are a thousand steeds, O bestower of all boons! Unto thee hath been offered the gladdening juice whereof thou O God takest the first d-aught!—Thee for Vâyu!

19 And having withdrawn (the cup) he again fills it<sup>1</sup> with (Vâg S VII 8 Rîgveda I 2 4)

O Indra and Vâyu, here is Soma juice come ye hither for the refreshing draught the drops long for you!—Thou art taken with a support<sup>2</sup>!—Thee for Vâyu for Indra and Vâyu!—with This is thy womb<sup>3</sup> thee for the closely united! he deposits (the cup) As to why he says Thee for the closely united'—he who is Vâyu is Indra, and he who is Indra, is Vâyu therefore he says This is thy womb thee for the closely united!

#### FOURTH BRÂHMANA.

1 Mitra and Varuna, forsooth are his intelligence and will, and as such belonging to his self when ever he desires anything in his mind, as Would that this were mine! I might do this' that is intelligence, and whenever that is accomplished that is will<sup>4</sup> Now intelligence indeed is Mitra and will is

<sup>1</sup> When the cup is half filled he withdraws it for a moment from the stream of Soma flowing from the Hotr's cup into the Drona kalasa trough, after which he again holds it under to have it filled completely For the shape of this cup, see IV 1 5, 19

<sup>2</sup> See IV 1 2 6, with note <sup>3</sup> See IV, 1 2 9 with note

<sup>4</sup> The Kârva text adds tad asyâtâv âtmanaḥ and these two are of his self which seems to be intended to explain the preceding adhyatmam, belonging to his self See IV 1, 3 1 with note

Varuṇa, and Mitra is the priesthood, and Varuṇa the nobility and the priesthood is the conceiver, and the noble is the doer

2 Now in the beginning these two the priesthood and the nobility were separate then Mitra the priest hood could stand without Varuṇa the nobility

3 Not Varuṇa the nobility, without Mitra the priesthood whatever deed Varuṇa did unspe-  
d by Mitra, the priesthood therein forsooth, he succeeded not

4 Varuṇa the nobility then called upon Mitra the priesthood, saying, Turn thou unto me that we may unite I will place thee foremost, sped by thee I will do deeds! — So be it! So the two united, and therefrom resulted that graha to Mitra and Varuṇa

5 Such, then, is the office of Purohita (placed foremost, domestic priest) Wherefore let not a Brāhman desire to become the Purohita of any one Kshatriya (he may meet with) as thereby righteousness and unrighteousness unite, nor should a Kshatriya make any Brāhman (he may meet with) his Purohita as thereby righteousness and unrighteousness unite — Whatever deed sped by Mitra the priesthood, Varuṇa thenceforward did in that he succeeded

6 Hence it is quite proper that a Brāhman should be without a king but were he to obtain a king it would be conducive to the success (of both) It is however, quite improper that a king should be without a Brāhman for whatever deed he does unspe-  
d by Mitra, the priesthood therein he succeeds not. Wherefore a Kshatriya who intends to do a deed ought by all means to resort to a Brāhman for

he verily succeeds only in the deed sped by the Brâhman

7 Now he draws (the Maitrâ-varuṇa graha) from that (stream of Soma)<sup>1</sup> with (Vâg S VII 9, Rîg veda II 41 4) 'This Soma O Mitra and Varuṇa hath been pressed for you ye holy now hear my cry!—Thou art taken with a support<sup>2</sup>!—Thee for Mitra and Varuṇa!

8 He mixes it with milk The reason why he mixes it with milk is this Soma forsooth was Vṛtra Now when the gods slew him they said to Mitra, 'Thou also slayest!' But he liked it not and said, 'Surely I am every one's friend (mitra) being no friend I shall become an enemy (or other than Mitra, Amitra) — Then we shall exclude thee from the sacrifice!—Then said he I too slay! Thereupon the cattle went from him saying Being a friend he has become an enemy! Thus he was deprived of the cattle By mixing (the Soma) with milk, the gods then supplied him with cattle and in like manner does this (priest) now supply him (the sacrificer or Mitra) with cattle by mixing (the Soma) with milk.

9 As to this they say, 'Surely he liked it not to slay! Thus what milk there is in this (mixture) that belongs to Mitra, but the Soma belongs to Varuṇa therefore one mixes it with milk

10 He mixes it with (Vâg S VII 10 Rîg veda IV 42, 10), May we delight in the wealth we have gained, the gods in the offering the kine in pasture! that unfailing milch cow,

<sup>1</sup> See p. 256 note 1 For the shape of this cup, see IV 1 5 19

<sup>2</sup> See IV 1 2 6 and note.

O Mitra and Varuṇa grant ye unto us day by day<sup>1</sup>—wilt This is thy womb thee for truth and life<sup>11</sup> he deposits it Now as to why he says Thee for truth and life—the truth is Mitra<sup>2</sup>, since Mitra is the Brahman and the truth is the Brahman (sacerdotium or sacred writ) — and life is Varuṇa, since Varuṇa is the year and life is the year therefore he says, This is thy womb thee for truth and life<sup>1</sup>

### FIFTH BRAHMANA

1 The Âsvina graha<sup>3</sup> forsooth, is his organ of hearing hence in drinking it he turns (the cup) all round<sup>4</sup> since with that ear of his he hears all round—Now when the Bhṛguṣ, or the Ângiras, attained the heavenly world Kyavana the Bhârgava, or Kyavana the Ângirasa was left behind here (on earth) decrepit and ghostlike<sup>5</sup>

<sup>1</sup> This is a false analysis of *ritayu* righteous holy

<sup>2</sup> The text has Brahman which must be wrong The Kâṇva recension has, correctly *mitro va ritam brahma hi mitro brahma hy ritam*

<sup>3</sup> The Âsvina graha is not actually taken at this time but later on after the oblation of drops and the chanting of the Bahishpavamâna stotra see IV 2 5, 12 The reasons for inserting it here are given in parag 15–16

<sup>4</sup> Lit. he drinks it while turning it all round in accordance with the regular Sanskrit idiom The Âsvina cup has three mouths, from which the Soma is drunk by turns. See Haug Transl. Âit. Br p. 132

<sup>5</sup> On this legend, and its probable connection with that of Medea's cauldron, and the Germanic *quecprunno* (Jungbrunnen, well of renovation) see A. Kuhn, *Herabkunft des Feuers und des Göttertranks* p. 11 For other translations see Weber *Ind. Streifen* 1 p. 13 seq. Muir O S T v p. 250 seq., Delbrück II p. 121 For



2 But Saryâta the Mânava, just then wandered about here with his tribe and settled near by that same place His boys<sup>1</sup>, while playing setting that decrepit ghostlike man at nought pelted him with clods

3 He was wroth with the Sâryâtas and sowed discord among them father fought with son and brother with brother

4 Saryâta then bethought him<sup>2</sup> — This has come to pass for something or other I have done! He caused the cowherds and shepherds to be called together and said—

5 He said Which of you has seen anything here this day? — They said 'Yonder lies a man decrepit and ghostlike him the boys have pelted with clods setting him at nought Then Saryâta knew that this was *Kyavana*

6 He yoked his chariot and putting his daughter Sukanyâ thereon he set forth and came to the place where the *Rîshi* was

7 He said, 'Reverence be to thee O *Rîshi*

another version apparently more modern of the same legend found in the *Gaṃinīya* (*Talavakāra*) *Brāhmaṇa*, see Professor Whitney *Proceedings Amer Or Soc* 1883 p 1x

<sup>1</sup> That is youths of his clan

<sup>2</sup> Saryâta then bethought him From something I have done thence (has come) so great a calamity It then occurred to him Surely *Kyavana* the *Bhârgava* or *Angirasa* was left behind here decrepit him I (must) have somehow offended sorely thence so great a calamity He called his tribe together Having called the tribe together he said, Who be he cowherd or shepherd has noticed anything here? They said, Yonder in the wood lies a decrepit ghostlike man him the boys have this day pelted with clods that is the only thing we have descried (? *tad evâdarishma*), &c. *Kāṇva* text

because I knew thee not therefore have I offended thee, here is Sukanyâ<sup>1</sup> with her I make atonement to thee let my tribe live at peace together! And from that same time his tribe lived at peace together But Saryâta, the Mânava departed<sup>2</sup> forthwith lest he should offend him a second time

8 Now the Asvins then wandered about here on earth performing cures They came to Sukanyâ, and desired to win her love but she consented not thereto

9 They said Sukanyâ what a decrepit ghostlike man is that whom thou liest with, come and follow us! She said, To whom my father has given me him will I not abandon, as long as he lives! But the Rîshi was aware of this

10 He said 'Sukanyâ what have those two said to thee? She told him all and, when she had told him he said, 'If they speak to thee thus again, say thou to them "But surely, ye are neither quite complete nor quite perfect, and yet ye deride my husband! and if they say to thee In what respect are we incomplete in what respect imperfect? say thou to them Nay make ye my husband young again, and I will tell you! They came again to her and said to her the same thing

11 She said, But surely ye are neither quite complete nor quite perfect, and yet ye deride my husband! They said, 'In what respect are we incomplete in what respect imperfect? She said 'Nay make ye my husband young again, and I will tell you!

<sup>1</sup> That is 'the fair maiden

<sup>2</sup> That is, he broke up his camp and departed with his tribe (so payuyuge grâmañ Kânva recension)

12 They said Take him down to yonder pool<sup>1</sup> and he shall come forth with whatever age he shall desire! She took him down to that pool and he came forth with the age he desired

13 They said, Sukanyâ in what respect are we incomplete in what respect imperfect? The *Rishi* himself answered them— In Kurukshetra yonder the gods perform a sacrifice and exclude you two from it in that respect ye are incomplete in that respect imperfect! And the *Asvins* departed forth with and came to the gods as they were performing a sacrifice after the chanting of the *Bahishpavamâna*

14 They said Invite us thereto! The gods said, We will not invite you ye have wandered and mixed much among men performing cures

15 They said 'But surely ye worship with a

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<sup>1</sup> Or according to the Petersburg Dictionary Throw him into yonder pool In the *Kaṇva* text no mention is made of a pool (*hrada*) but merely of water to which the *Rishi* is taken by his wife I subjoin Professor Whitney's translation of the corresponding passage of the *Gaṃiniya Br* version They (the *Asvins*) said to him Sage make us sharers in the Soma Sir Very well said he do you now make me young again They drew him away to the *saisava* of the *Sarasvatī* He said "Girl, we shall all come out looking alike do you then know me by this sign They all came out looking just alike with that form which is the most beautiful of forms She recognising him This is my husband. They said to him "Sage we have performed for you that desire which has been your desire, you have become young again now instruct us in such wise that we may be sharers in the Soma

'Then *Kyavana* the *Bhārgavan* having become young again went to *Karyā'a* the *Mānavan* and conducted his sacrifice on the eastern site. Then he gave him a thousand with them he sacrificed. Thus *Kyavana* the *Bhārgavan*, having praised with this *sāman* (the *kyā'ana*) became young again won a girl for wife sacrificed with a thousand &c.

headless sacrifice! — How with a headless (sacrifice)? — Nay invite us and we will tell you! — So be it! so they invited them. They drew this *Asvina* cup for them and those two became the *Adhvaryu* priests of the sacrifice and restored the head of the sacrifice. Then in the chapter of the *divākīrtiyas*<sup>1</sup> it is explained how they did restore the head of the sacrifice. Hence this libation is drawn after the chanting of the *Bahishpavamāna* for it was after the chanting of the *Bahishpavamāna* that they arrived.

16 They said, Well but we two being the *Adhvaryus* are the heads (leaders) of the sacrifice transfer ye that *graha* of ours to this earlier time to those belonging to two deities<sup>2</sup>! Accordingly they transferred that *graha* for them to a former time to those belonging to two deities hence that *graha* is drawn in the tenth place and is consecrated by *Vashaḥ* in the third place. And as to (the significance of) the *Asvins*—the *Asvins* are manifestly<sup>3</sup> those two heaven and earth<sup>4</sup>, for it is those two

<sup>1</sup> Certain verses which are to be chanted by day. According to Benfey (*Ind. Stud.* III p 228) also called *mahādivākīrtiya*, and consisting of eleven verses (not in *Sāma-veda*) the first of which is called 'siras (head) the second *grīvāḥ* (neck), &c. The term is also applied to *Sāma-veda* II, 803–5 (*Rig-veda* X 170, 1–3) in the *Uhyagāna* II 12. The reference in the text seems to be to *Sat. Br.* XIV 1, 1 8 seq. See however Weber *Ind. Streifen* I p 15 note 4. The *Kāṇva* MSS read 'divākīrteshu.

<sup>2</sup> One might expect the dual *dvidevatyaū* as besides the *Āsvina* *graha* there are only two *dvidevatya* (belonging to two gods) *grahas*, viz. the *Andra-vāyava* and *Maitrā-varuṇa*. See p 266 note 3.

<sup>3</sup> Or in their visible form (*pratyakṣham*).

<sup>4</sup> See *Mur. O. S. T.* v, p 234. The identification of the *Asvins* with heaven and earth may have been suggested by *Rig-veda* VI 70 5.

that have obtained possession of everything here,—the lotus crowned they (the Asvins) are called Agni forsooth is the lotus of this earth and the sun that of yonder sky

17 Thus he takes (the Asvina graha) from that (stream of Soma)<sup>1</sup>, with (Vāg S VII 11 Rig veda I 22 3) Mix ye the sacrifice O Asvins with that goad of yours rich in honey and joyfulness<sup>1</sup>—Thou art taken with a support<sup>2</sup> thee for the Asvins<sup>1</sup> with This is thy womb thee for the honey loving<sup>3</sup> (Asvins)<sup>1</sup> he deposits it Now as to why he takes (the graha) with a verse containing (the word) honey (madhu) and deposits it with thee for the honey loving<sup>1</sup>

18 Dadhyañk the Atharvāna imparted to them (the Asvins) the brahmana called Madhu<sup>4</sup> that (Madhu) is their favourite resort and with that (favourite resort) of theirs he now approaches them—hence he takes (their graha) with a verse containing (the word) honey, and deposits it with 'thee for the honey loving<sup>1</sup>'

19 Now those vessels (other than those of the three dvidevatya grahas) are smooth<sup>5</sup> The vessel of the graha for Indra and Vāyu has a (wooden)

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where heaven and earth are called upon to mix the sweet drink, just as is the case with the Asvins in the verse with which their libation is taken

<sup>1</sup> See p 256 note 1

<sup>2</sup> See IV 1 2 6 and note

<sup>3</sup> The real meaning of this epithet (mādhvī) is uncertain

<sup>4</sup> ? The mystery called Madhu (sweet drink, Soma) See part 1, Introd p xxxiv, Weber Ind Stud I, p 290.

<sup>5</sup> It might also mean that those (three dvidevatya) vessels are smooth, straight save the peculiarities noticed above The Kāṇva text however reads takṣṭhīlakṣhṇāny anyāni pātrāṇi bhavanti.

belt round it this is its second (peculiarity of) shape and therefore it belongs to two deities The vessel of the graha for Mitra and Varuna is goat-like<sup>1</sup> this is its second shape and therefore it belongs to two deities The vessel of the graha for the Asvins is lip-shaped this is its second shape and therefore it belongs to two deities And the reason why (this belongs to) the Asvins is that the Asvins are the heads (mukhya viz of the sacrifice) and this head (mukha<sup>2</sup>) is supplied with lips hence the vessel of the Asvina graha is lip shaped

## SECOND ADHYÂYA FIRST BRAHMANA

1 The Sukra and Manthin (grahas) forsooth are his eyes Now the Sukra indeed is he that burns yonder (the sun) and because it burns there<sup>3</sup> therefore it is (called) Sukra ( bright ) And the Manthin indeed is the moon

2 He mixes it with (barley) meal thus he makes it to be gruel (mantha) whence it is (called) Manthin Now those two (sun and moon) forsooth are the eyes of these creatures for were those two not to rise these (creatures) could not distinguish even their own hands

3 One of them is the eater and the other the

<sup>1</sup> Or rather according to the commentary on Kâty IX 2 6 it resembles the breast of the goat (agaka)

<sup>2</sup> Lit. mouth

<sup>3</sup> This is how Sayana takes the passage sukragrahas tapan rohati dipyata iti tasya sukrânâmadheyam It is doubtless the correct interpretation, though the pronouns esha and etad might lead one to refer them to the sun.

food<sup>1</sup> to wit the Sukra is the eater and the Manthin the food

4 To one of them corresponds the eater and to the other the food to wit the eater corresponds to the Sukra and the food to the Manthin Now these two (cups) are drawn for one (person) and offered to another There are two Asura Rakshas Sanda and Marka for them they are drawn and to deities they are offered The reason for this is as follows

5 Now when the gods drove away the Asura-Rakshas they could not drive away these two but whatever (sacrificial) work the gods performed, that these two disturbed and then quickly fled

6 The gods then said 'Contrive ye how we shall drive away these two' They said 'Let us draw two cups (of Soma-juice) for them they will come down to us and we shall seize them and drive them away They accordingly drew two cups (of Soma) for them, and they both came down, and having seized them they (the gods) drove them away<sup>2</sup> This is why (the two cups) are drawn for Sanda and Marka but are offered to deities.

7 Also Yagñavalkya said Should we not rather draw them for the deities since that is as it were, the sign of conquest<sup>3</sup>? In this, however, he merely speculated but he did not practise it

<sup>1</sup> The one that is to be eaten (*ādyaḥ*).

<sup>2</sup> Muir O S T II p 386 translates *apa han* by to smite, which would seem to suit this passage much better than the ordinary meaning to beat off repulse eject but see paragraph 20 The corresponding version of the legend in Taitt S VI 4 10 has *apa-nud* (to drive away)

<sup>3</sup> Thus this passage is interpreted by Sāyana, who refers to Pan. III, 3-161 (*saṃprasne hn*) and VIII 2 97 (*vikāryamāśān m*

8 Now some make this the puroruk formula of the Sukra 'He the longing light-enveloped urged the daughters of the dappled (cloud) along the measurer of the welkin, —saying, 'We thus make it like him that burns yonder, in that he says the light-enveloped

9 But let him make this one the puroruk formula of the Sukra (Vag S VII, 12 Rîg-veda V 44 1),

In the olden way, in the former way, in every way, in this way (drawest thou) supremacy from him the barhis-seated, and the bliss-attaining, —for the eater corresponds to this (Sukra cup) and the eater is supreme hence he says

Supremacy from him the barhis-seated, bliss-attaining — and onward strength drawest thou from him the roaring<sup>1</sup> the swift, that winneth those<sup>2</sup> through which thou waxest strong —Thou art taken with a support thee for *Sanda*! —With 'This is thy womb protect manhood' he deposits (the cup) for to this one corresponds the eater and the man (hero) is the eater hence he says 'This is thy womb protect manhood' He deposits it on the south part (of the mount) for it is in that direction that yonder (sun) moves

10 Thereupon he draws the Manthin with (Vâg

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plutâ) Possibly however no svîd may have to be separated from what follows by no means! for deities we should draw them &c The Kâṇva text reads no svîd khalu devatâbhya eva grîhîyâmeti viditam hidam u tad u tan mîmamsâm eva kakre nety u taḥ kakâra

<sup>1</sup> The Rîg veda reads grîâ (through song) instead of dhunim

<sup>2</sup> Viz waters juice, sap Professor Ludwig supplies plants This verse is extremely obscure.



S VII 16 Rīgveda X, 123 1) He the long  
ing<sup>1</sup> light-enveloped<sup>2</sup> urged the daughters  
of the dappled<sup>3</sup> on the measurer of the  
welkin<sup>4</sup> him the bards kiss like a child with  
songs at the union of the waters and the sun  
—Thou art taken with a support thee to  
Marka<sup>1</sup>

11 He mixes it with (barley) meal the reason  
why he mixes it with meal is this Varuṇa once  
struck king Soma right in the eye and it swelled  
(asvayat) therefrom a horse (asva) sprung and  
because it sprung from a swelling therefore it is  
called asva. A tear of his fell down therefrom  
the barley sprung whence they say that the barley  
belongs to Varuṇa Thus whatever part of his eye  
was injured on that occasion in (that part he now  
restores him and makes him whole by means of this  
(barley) therefore he mixes (the libation) with meal.

12 He mixes it with (Vag S VII 17 Rīg-veda X  
61 3) At whichever offerings ye two rush  
ing swiftly as thought, accept with favour  
the songs—he the manly who by the reeds  
of this (one) hath seasoned<sup>5</sup> in the hand the

<sup>1</sup> Vena, according to Roth and Grassmann refers to the Gandharva as the representative of the rainbow This view is however rejected by Ludwig The entire hymn is extremely and purposely obscure

<sup>2</sup> Gyoṭir garāyu lit. having light for his chorion or placenta

<sup>3</sup> Prīṣṇigarbhāḥ lit. those who have the dappled (cloud) for their womb (or are contained therein) apparently the rain drops

<sup>4</sup> Ludwig identifies the measurer of the welkin with the moon (Soma) Grassmann takes it in the sense of 'in measuring through the air

<sup>5</sup> The verse is manifestly corrupt. Professor Ludwig omits the accent in asṛīṣṭa thus taking it out of the relative clause but

(object of his) desire —with This is thy womb protect the creatures! he deposits it (on the north part of the mound) for to this (graha) corresponds the food and these creatures, the people, are food hence he says This is thy womb protect the creatures!

13 There are two sprinkled and two unsprinkled chips of the sacrificial stake<sup>1</sup> the Adhvaryu takes a sprinkled and an unsprinkled one and in like manner the Pratiprasthâtṛ takes a sprinkled and an unsprinkled one And the Adhvaryu takes the Sukra the Pratiprasthâtṛ the Manthin

14 The Adhvaryu cleanses (his cup) with the unsprinkled chip with, 'Swept away is Sanda! In like manner the Pratiprasthâtṛ with, Swept away is Marka! Thus even while drawing (the cups) they drive away the two Asura Rakshas With May the Sukra-sipping gods lead thee forward! the Adhvaryu walks out (of the cart shed) with 'May the Manthin-sipping gods lead thee forward! the Pratiprasthâtṛ thus they lead forward those two (libations) to the deities

15 Behind the Âhavanîya fire they put their (right) elbows together and deposit (the cups) on the high altar the Adhvaryu on the right hip and the Pratiprasthâtṛ on the left—without quitting their hold of them—with 'Unassailable art

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even thus no satisfactory sense, it seems to me can be extracted from this line When the Soma is mixed with milk or some other substance (as meal) two stalks of (kura) reed grass are laid on the cup the accessory substance being then poured through them Kâty IX, 6 9-10

<sup>1</sup> In paragraphs 13-31 the libations from the Sukra and Manthin cups are anticipated For their proper place in the actual performance see note to IV 3 1 1

thou<sup>1</sup> whereby they make the high altar unassailable by evil spirits, for they are about in walking round it to pass by the fire hereby then they propitiate it and so the fire does not injure them, while they walk round it on different sides<sup>1</sup>

16 The Adhvaryu walks round it (on the north side) with (Vâg S VII 13) Abounding in heroes producing heroes—for to this (libation) corresponds the eater and the hero is the eater hence he says Abounding in heroes producing heroes! —‘encompass thou the sacrificer with growth of wealth! By saying Encompass thou the sacrificer with growth of wealth! he invokes a blessing upon the sacrificer

17 And the Pratiprasthatri walks round (on the south side) with (Vâg S VII 18), Abounding in creatures producing creatures—for to this (libation) corresponds the food and the creatures the people are the food hence he says, Abounding in creatures producing creatures — encompass thou the sacrificer with growth of wealth! By saying Encompass thou the sacrificer with growth of wealth! he invokes a blessing on the sacrificer

18 They step out (from the altar) after closing the two (cups with their hands) thereby they make them invisible whence no one sees yonder sun and moon when they go forward (eastwards) Having gone round to the front (of the stake) they uncover (the cups) and offer them while standing in front thereby they make them visible, whence every one

<sup>1</sup> The Petersburg Dictionary takes *vi pari* in the sense of to turn round. Cf Katy IX 10 8 *vividham dakshina uttaratas ka paribhogam ishyantau* (!) Sayana

<sup>2</sup> Or, walk round to the sacrificer

sees yonder sun and moon when they go backwards  
Hence also no one sees the seed which is cast forwards  
but every one sees what is produced backwards

19 They put their elbows together behind the  
sacrificial stake unless the fire should blaze up<sup>1</sup> but  
if the fire blaze up they may join their elbows in  
front of the stake —the Adhvaryu with The Sukra  
(bright), uniting with the sky, with the earth  
with the brightly shining<sup>2</sup> the Pratiprasthâtr̥  
with The Manthin uniting with the sky with  
the earth with the manthin shining Thus  
they make these two (cups) the resting places of the  
eyes and join the two eyes together whence these  
two eyes are joined together with bones all round<sup>2</sup>

20 The Adhvaryu throws the unsprinkled stake-  
chip outside (the altar) with 'Cast out is Sanda'<sup>1</sup>  
and in like manner the Pratiprasthâtr̥ with 'Cast  
out is Marka'<sup>1</sup> Thus they drive away the two  
Asura Rakshas before the offerings

21 Thereupon the Adhvaryu throws the sprinkled  
stake chip on the Âhavanîya with 'Thou art the  
abode of the Sukra!' and in like manner the  
Pratiprasthâtr̥ with 'Thou art the abode of the  
Manthin!' These two (chips) forsooth are the  
kindlers of the eyes —he kindles the eyes therewith,  
whence these eyes are kindled.

22 Thereon he mutters (Vâg S VII 14) 'May

<sup>1</sup> The sacrificial stake stands immediately in front of the high altar and fire 'Yadi tato gñir nodbâdheta, Kâṇva text

<sup>2</sup> That is the cups represent the sockets of the eyes and the libations the eyes themselves Perhaps however we ought to translate 'whence these eyes are joined together (so as to be) on both sides of the bone the sacrificial stake representing the bone or bridge of the nose See paragraph 25

we be the preservers of thine unbroken manhood and prosperity O divine Soma! This is the benediction of that performance he thereby invokes a blessing

23 He then calls (on the Agnîdh) for the Sraushat and says Urge thou for Indra the Soma draughts brought forward the pure sweet flowing of the morrow's morning feast! As the Vasha is uttered, the Adhvaryu offers then the Pratiprasthâtr then the cup-bearers (kamasâdhvaryu)

24 Those two offer while standing in front (of the fire) for these two (libations) are the eyes thus they put those eyes in the front and hence these eyes are in the front.

25 They offer while standing on both sides of the stake for what the nose is that is the sacrificial stake hence these two eyes are on both sides of the nose

26 Being consecrated by Vasha these two (libations) are offered with a prayer Now it is because the entire Savana is offered after these two (libations) that they attain to this (distinction)<sup>1</sup> and the reason why the entire Savana is offered after them is that they are most distinctly Pragâpati's own for they are the eyes and the eye is the truth and Pragâpati is the truth —this is why the entire Savana is offered after them

27 He offers with 'This is the first consecration assuring all boons he is the first Varuna

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<sup>1</sup> And because these two (libations) having been consecrated by Vasha are offered with a mantra therefore they attain this (distinction) that the entire Savana is offered after them and the reason why the entire Savana is offered after them is that these two are its eyes, &c

Mitra Agni —he is the first, Bṛihaspati, the wise to that Indra offer ye the liquor Hail<sup>11</sup>

28 Now when he offers with This is the first—he is the first it is just as with cast seed for the eyes doubtless are formed first<sup>2</sup> hence he offers with This is the first—he is the first.

29 He then gives directions — Let the Hotṛi's cup advance<sup>1</sup> let the Brahman's the Chanters, the Sacrificer's (cups) advance<sup>1</sup> Ye cup-bearers of the fire-priests<sup>3</sup> approach and fill up (the cups) with pure Soma<sup>1</sup> —this is a composite direction Having gone round (to behind the high altar) the Pratiprasthâṛi pours his residue (of Soma) into the Adhvaryu's (Sukra) vessel whereby he makes the food pay tribute to the eater The Adhvaryu pours it into the Hotṛi's cup for drinking because the draught belongs to the utterer of the Vashaḥ for the Vashaḥ is the breath and that breath has as it were departed from him while uttering the Vashaḥ Now the draught is breath thus he puts that breath back into him

30 And the reason why they do not take those

<sup>1</sup> Or according to Mahidhara, To that Indra offer ye the liquor with Svâhâ! The Pratiprasthâṛi makes his libation after the Adhvaryu The Kânva texts read When the Vashaḥ has been uttered, the Adhvaryu offers, then the Pratiprasthâṛi then the others offer and according to Kâty IX 11 2 the Kamaśadhvaryus make libations from the cups of the nine Kamasins (see note 2 next page) with This to Indra at the Vashaḥ and This to Agni at the Anu vashaḥ These libations are evidently referred to in paragraph 31

<sup>2</sup> ? Sarvad dha vai retasaḥ siktasya sambhavatar lakshushî eva prathame sambhavatas tasmâd v evam gapati Kânva rec

<sup>3</sup> Sadasyânâṃ hotṛânâṃ The subordinate priests to whom the dhishnyas (except that of the Hotṛi) belong both those in the Sadaś and the Âgnîdhra See page 148 note 4

two (cups) behind<sup>1</sup> but do so take the other cups is that those two are the eyes The residue (of Soma) then he pours into the Hotr's cup

31 They now fill up the cups of the fire-priests For those residues<sup>2</sup> are remains of oblations in sufficient for offering he now fills them up again and thus they become sufficient for offering therefore they fill up the cups of the fire priests

32 Thereupon they make the fire priests offer together<sup>3</sup> Now the fire priests combined convey

<sup>1</sup> That is to the Sadas for the priests to drink from

<sup>2</sup> Viz the residues in the *kamasas* of the Hotrakas The filling (by the Unnetr) of the cups of the *Kamasins*—Hotr Brahman, Udgâtr (and Sacrificer) Prasâstr Brâhmanakhamsin Potr Neshtr and Âgnidhra, that of the *Ālavaka* remains empty for the present—takes place before the libations from the Sukra and Manthin grahas Their cups are filled by the Unnetr with Soma juice from the Pûtabhrî with an underlayer and final sprinkling or basting of pure Soma from the Dronakalasa Previous to the filling the Adhvaryu calls on the Matrâvaruna to recite to (those cups) being drawn, the latter then reciting the hymn, Rîg veda I, 16 while the cups are filled When the Srausha is about to be pronounced by the Agnidh for the Sukra and Manthin libations, the cup-bearers lift (ndyam) the cups and after the Pratiprasthâtr has made his libation they also pour some Soma juice into the fire The cup-bearers of the first four *Kamasins* do so twice (and then take their cups back to the Sadas) the others only once Thereupon the cup bearers of these last five—the so-called Hotrakas or subordinate Hotrs—are summoned again and their cups having been filled up with pure Soma the Adhvaryu makes after the Srausha two more libations from each at the Vasha and Anuvasha respectively For the offering formulas and Anuvasha/karas see Ârv V 5 18-19 Holding the Agnidh's cup in his hand he then goes to the Sadas and sits down facing the Hotr whereupon they drink together the Soma in the *dvidevatya* cups.

<sup>3</sup> The phrase *hotrâh* (fem) *samyâgayanti* is apparently analogous to the *patnîh samyâgayanti* [they perform the *Patnîsamyâgas*, or, make the wives (of the gods) participate in the sacrifice] of the

the sacrifice to the gods—it is them he thereby satisfies together thinking Satisfied and pleased they shall convey the sacrifice to the gods there fore they make the fire priests offer together

33 When (the libation of) the first, or last<sup>1</sup> fire-priest has been offered, he addresses them (Vag S VII 15), 'Let the priests offices be satisfied they that have obtained a good sacrifice of sweet drink, they that are well pleased when they have obtained good offering with Svâhâ! for this is the satisfaction of the priests (offices) Thereupon he approaches (to the Hotr's hearth) and sits down with his face to the west with

The Agnidh hath sacrificed<sup>1</sup> for on this occasion the Agnidh sacrifices last of those that sacrifice hence he says 'The Agnidh hath sacrificed

## SECOND BRAHMANA

1 The Âgrayana graha forsooth is his self (body trunk) and as such it is his all for this self is one's all Therefore he draws it by means of this (earth) for of her is the bowl<sup>2</sup> and with a bowl he draws this (libation) and this (earth) is all, as this

*Haviryagna* See part 1, p 256 Indeed Mahidhara identifies the hotrâs with the metres of the offering formulas thus treating them as a kind of deities

<sup>1</sup> The order of the dhishnya priests is (1 Hotr), 2 Prasâstr (Maitrâvaruṇa), 3 Brâhmanâkṣamsin 4 Potr 5 Neshtr 6 Akṣâ vâka—the fires of all of whom are in the Sadas—and 7 the Agnidh (in the Âgnidhra fire-house) The Akṣâvaka, however is for the present excluded from offering

\* Viz inasmuch as the bowl is made of clay,—asyâh prithivyâh sakarât sthâlî bhavati utpadyate, Sây The Âgrayana, Ukthya and Dhruva grahas are drawn in a sthâlî (pot or bowl)



graha is all hence he takes it by means of this (earth)

2 He draws it full for the full means all and this graha is all therefore he draws it full

3 He draws it for the All gods for the All gods are all and this graha is all therefore he draws it for the All gods

4 He draws it at all (three) Soma feasts for the (three) feasts mean all and this graha is all therefore he draws it at all the feasts

5 And if the king (Soma) become exhausted they extend him from out of that (bowl) make him issue therefrom for the Âgrayana is the body and from the body all these limbs issue Therefrom they draw at the end the Hâriyogana cup<sup>1</sup> whereby the sacrifice is established at the end in this resting-place the body (or its own self)

6 Then as to why it is called Agrayana His speech which he restrains on taking up that press-stone<sup>2</sup>, spoke out again first at this (libation), and because it spoke out first (agre) at this (libation) therefore this is called the Âgrayana<sup>3</sup>

7 It was from fear of the evil spirits that (the gods) restrained their speech Previously to this he draws six grahas and this is the seventh for there are six seasons in the year and the year is all

8 And all being conquered and free from danger and injury<sup>4</sup> the gods now first uttered speech and

<sup>1</sup> See IV 4 3 2

<sup>2</sup> The Upamsusavana of III 9 4 6

<sup>3</sup> The primary meaning seems to be firstling For the Agrayaneshâi or offering of first fruits, see part I p 369

<sup>4</sup> Or perhaps and their entire conquest being free from danger and injury or security and peace (abhayam anâshtram) having

in like manner does he first utter speech now that everything is conquered and free from danger and injury

9 He now draws it from that (stream of Soma<sup>1</sup>) with (Vâg S VII 19 Rîg veda I 139 11) Ye Gods, who are eleven in heaven who are eleven on earth and who are eleven dwelling in glory in the (aerial) waters do ye graciously accept this sacrifice!—Thou art taken with a support thou art Agrayana a good firstling (sv âgrayana)<sup>1</sup> Hereby he makes that speech of renewed vigour whence he speaks therewith in a different way while yet the same in order to avoid sameness for were he to take it with Thou art Agrayana thou art Âgrayana, he would commit (the fault of) sameness therefore he says 'Thou art Âgrayana a good agrayana.

10 Guard the sacrifice! guard the lord of the sacrifice! whereby he utters freed speech meaning to say Protect the sacrifice! protect the sacrificer! for the lord of the sacrifice is the sacrificer May Vishnu guard thee with his might! guard thou Vishnu! whereby he utters freed speech—Vishnu being the sacrifice—' May the sacri

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been completely gained Cf IV 3 3 5 also III 6 3 11 8, 1 9, 8 2 3

<sup>1</sup> The Agrayana is taken rather from two streams of Soma viz from that poured by the sacrificer from the Hotri's cup into the Dronakalasa and from another poured out by the Unnetri and consisting either of Soma taken from the Adhavanitya or according to others, of the residue of the Upâmsu libation which had been temporarily kept in the Âgrayana bowl (see p 255 note 2) and has to be emptied by the Unnetri into some other vessel when that bowl is about to be used for the Âgrayana libation See Katy IX, 6 15 comm

fice protect thee with its power<sup>1</sup> protect thou the sacrifice<sup>1</sup> — Guard thou the Soma feasts all around<sup>1</sup> whereby he means this very graha because that belongs to all (three) Soma feasts<sup>1</sup>

11 Having then wrapped up (the bowl in) a fringed filtering cloth he utters Hin<sup>1</sup> Now that same speech (Vāk fem) being unsupported lay exhausted By means of the Hin the gods infused breath into that exhausted speech for the 'Hin is breath the

Hin is indeed breath hence one cannot utter the sound hin after closing his nostrils By means of that breath she rose again for when one who is exhausted takes breath he rises again And in like manner does he now infuse breath into the exhausted speech by means of the Hin and through that breath she rises again Thrice he utters the Hin, for threefold is the sacrifice

12 He then says (Vāg S VII 21) Soma becometh pure<sup>1</sup> For that (speech) which for fear of the Asura Rakshas they (the gods) did not utter he now utters and reveals when all is conquered and free from danger and injury therefore he says Soma becometh pure

13 'For this priesthood for this nobility'—whereby he means to say for the priesthood as well as for the nobility — for the Soma pressing sacrificer he becometh pure whereby he means to say, for the sacrificer

14 Here now they say, Having said this much let him deposit (the cup) for as much as the priesthood and the nobility and the people are so much

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<sup>1</sup> The Âgrayana libation is repeated at the midday as well as at the evening feast

means this All since Indra and Agni are this All<sup>1</sup> hence having said this much let him deposit (the cup)

15 Let him nevertheless say this more 'For sap and pith he becometh pure —by saying for sap he means to say for rain and for pith he says with a view to that pith or juice which springs from rain — for the waters and plants he becometh pure this he says for the waters and plants — for heaven and earth he becometh pure this he says for those two heaven and earth whereon this All rests — for well-being he becometh pure whereby he means to say 'for good

16 Here now some say for spiritual lustre he becometh pure but let him not say so for in saying for this priesthood' he says it with a view to spiritual lustre With Thee for the All gods' this is thy womb thee for the All gods' he deposits (the cup) for it is for the All-gods that he draws it He deposits it in the middle (of the mound), for this is his trunk and that trunk is, as it were in the middle On the right (south) side of it is the Ukthya bowl and on the left side the Aditya bowl

### THIRD BRÂHMANA

1 That Ukthya (graha) forsooth is his undefined breath (vital air)<sup>2</sup>, and as such it is that self of his, for the undefined breath is the self, it is his

<sup>1</sup> On Indra and Agni as the divine representatives of the two privileged castes, see part 1, Introd p xvi seq

<sup>2</sup> We ought doubtless with the *Kaṇva* text to read *prāṇaḥ* instead of 'âtma'

vital energy Hence he draws it by means of this (earth) because of her is the bowl and he draws it with a bowl,—for undecaying and immortal is this (earth), and undecaying and immortal is the vital energy, therefore he draws it by means of this (earth or bowl)

2 He draws it full, for full means all and the vital energy means all therefore he draws it full

3 That Dhruva (graha)<sup>1</sup> forsooth (also) is his vital energy by it his body is held together and the joints are knit together For (when) the last cup has not yet been drawn from that (Soma juice in the Ukthya vessel) for the *Ākhāvaka* priest

4 Then he takes the king (Soma) down (from the cart)<sup>2</sup> and pours one third of the *Vasatīvarī* (into the *Ādhavanīya* trough) Thus the joint unites, for indeed he makes (the Ukthya cup) the first of the second pressing (Soma feast) and the last of the first that which belongs to the second pressing he makes first and that which belongs to the first he makes last Thus he interlocks them whence these joints are interlocked this one overlapping thus and this one thus

5 In like manner at the midday pressing (when)

<sup>1</sup> See IV 2 4 1 seq

<sup>2</sup> At the end of the morning feast the Soma in the Ukthya bowl (*sthalī*) is poured into the Ukthya cup (*patra*) in three portions and part of each having been offered the remaining juice is drunk by the *Hotrī*'s assistants viz. the *Prasāstrī*, *Brahmanākhamsin* and *Ākhāvaka*. Each of these potations is preceded by the chanting of an *agya* stotra and the recitation of the *āgya* sastra (see next page note 2). But before the portion of the last named priest is poured into his cup (*kamasa*) fresh Soma plants are taken down from the cart for the midday pressing one half of the remaining *Vasatīvarī* water (or one third of the original quantity) being also poured into the *Ādhavanīya* trough. See III 9 2 3

the last cup has not yet been drawn therefrom for the *Akṣhāvaka* priest, he pours (the remaining) one third of the *Vasativarī* (into the *Adhavanīya*) Thus the joint unites, for indeed he makes it the first of the second pressing and the last of the first pressing<sup>1</sup> that which belongs to the second pressing he makes first and that which belongs to the first he makes last Thus he interlocks them whence these joints are interlocked this one overlapping thus and this one thus And because his body is thereby held together, therefore this (*graha*) is his vital energy

6 This (*Ukthya graha*) is the cow of plenty Indra's special portion At the morning feast he (the *Adhvaryu*) divides it for three songs of praise<sup>2</sup> and at the midday feast for three—this makes six times for there are six seasons, and the seasons mature all wishes here on earth for this reason then this (libation) is the cow of plenty Indra's special portion

7 He draws it without (reciting) a *puroruk* for the *puroruk* is a song of praise since the *puroruk* is a *Rik* and the song of praise is *Rik* and the libation is *Sāman* and what other (formula) he mutters that is *Yagus* Formerly these same (*puroruk* verses) were apart<sup>3</sup> from the *Riks*, apart from the *Yagus* and apart from the *Sāmans*

<sup>1</sup> That is to say the last (thing) of the first of the last two pressings, or of the midday pressing

<sup>2</sup> *Uktha* lit. recitation is the old term for *sastra* (IV 3 2 1 seq.) Regarding the three *sastras* of the *Hotrakas* for the recitation of which the *Ukthya graha* is divided between those priests see notes on IV 3 1 25, 3 3 19

<sup>3</sup> The *Kāṇva* text reads thrice *abhyardhe* Regarding the *puroruk* formulas see p. 268, note 1

8 The gods said Come let us place them among the Yagus thus this science will be still more manifold Accordingly they placed them among the Yagus and thenceforward this science was still more manifold

9 And the reason why he draws this (graha) without a puroruk̐ is that the puroruk̐ is praise (being) a *Rik̐*, and the song of praise is *Rik̐* and in that he divides it for recitations thereby indeed it becomes possessed of a puroruk̐ hence he draws it without a puroruk̐

10 Now he draws it from that (stream of Soma ) with (Vâg S VII 22) Thou art taken with a support thee for Indra possessed of the great (chant) possessed of vigour—for Indra is the deity of the sacrifice, wherefore he says thee for Indra and by possessed of the great (chant) possessed of vigour he means to say for him the strong — I take (thee) the song pleasing for ne indeed takes it for songs of praise,— what great vigour is thine O Indra—whereby he means to say what strength is thine O Indra — for that (I take) thee! for Vishnu—thee! for he takes it for the life of the sacrifice hence he says ‘for that—thee! for Vishnu—thee! With This is thy womb thee for the songs of praise! he deposits it for he indeed takes it for songs of praise

11 He distributes it<sup>2</sup> with Thee the god-

<sup>1</sup> See p 256 note 1

<sup>2</sup> That is, he pours for each of the three assistant priests his respective portion into the Ukthya patri. This distribution does not however take place till the end of the morning performance see note to IV 2 2 4 3 1 25

pleasing<sup>1</sup> I take for the gods, for the life of the sacrifice. He who would perform it in this manner would assume the command<sup>2</sup> but let him rather distribute it to the respective deities

12 With, Thee the god-pleasing I take for Mitra and Varuna, for the life of the sacrifice<sup>1</sup> (he takes the portion) for the Maitrâvaruna priest — for in verses to Mitra and Varuna they (the Udgâtr̥s) chant praises for this (libation) and he (the Hotr̥) afterwards recites verses to Mitra and Varuna for the sastra and offers with a verse to Mitra and Varuna

13 With, Thee the god-pleasing I take for Indra for the life of the sacrifice<sup>1</sup> (he takes the portion) for the Brâhmanâkṛhamsin for in verses to Indra praises are chanted for this (libation) and verses to Indra are afterwards recited as a sastra and offering is made with a verse to Indra

14 With, Thee, the god pleasing I take for Indra and Agni for the life of the sacrifice<sup>1</sup> (he takes the portion) for the Akṛhâvâka for in verses to Indra and Agni praises are chanted for this (libation) and verses to Indra and Agni are afterwards recited as a sastra and offering is made

<sup>1</sup> Or the god-prospering (i.e. the one prospering the gods), devâvi

<sup>2</sup> Prasâsanam kuryat. The same phrase occurs I 9.1.14 where I translated will ensure dominion — probably wrongly though I am by no means sure of the correct meaning. Sayana there seems to take it in the sense of he bids (the gods grant his request) thus having chiefly his own interest in view — prasâsyante to devaḥ prarthya mâtâ itī prasâsanam parusham syât sakshât svârthaparatvam kuryâd ity arthaḥ. The Kânva text reads 'let him not divide (the libation) with this (formula) for he who divides it thus—prasâsanam kuryât. Perhaps he means to say, that by using that formula one would put oneself above the gods. At I, 9, 1.14 one would give orders (to the gods) is probably the right translation



with a verse to Indra and Agni With Thee for Indra he performs at the midday feast for the midday feast is sacred to Indra

15 Now the *Karakâdhvaryus*<sup>1</sup> divide (the Ukthya libation into three portions) with Thou art taken with a support thee the god pleasing I take for the gods (thee) the praise-pleasing for praises — agreeable to Mitra and Varuna<sup>1</sup> — with This is thy womb thee to Mitra and Varuna<sup>1</sup> he (the *Karakâdhvaryu*) deposits it and with Thou art a re-offering he touches the *sthâlî*

16 Thou art taken with a support thee the god-pleasing I take for the gods (thee) the praise-pleasing for praises — agreeable to Indra<sup>1</sup> — This is thy womb thee to Indra<sup>1</sup> thus he deposits it and with Thou art a re-offering he touches the *sthâlî*

17 Thou art taken with a support thee the god pleasing I take for the gods (thee) the praise-pleasing for praises — agreeable to Indra and Agni<sup>1</sup> — This is thy womb thee for Indra and Agni<sup>1</sup> thus he deposits it He does not at this (third portion) touch the *sthâlî* with 'Thou art a re-offering

Thee for Indra<sup>1</sup> he says each time at the midday feast, for the midday feast is sacred to Indra Twice he touches the *sthâlî* with Thou art a re-offering and silently he puts it down the third time

18 But in order to avoid sameness (of performance) let him not take it out with the support nor let him deposit it in the 'womb', for this (Ukthya

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<sup>1</sup> Such is the rule (*sthiti*) but the *Karakâdhvaryus* divide it in this way *Kâṇva* text The formulas of the *Taitt S I 4, 12* and *Maṭrâṇ S I 3 14* differ from the above perhaps the *Kāṇva* is referred to see v Schroeder *M S I, p 36, note 3*

libation) has at first been taken with the support and it has at first been deposited in the womb,—and were he now also to take it with the support and deposit it in the womb he would assuredly commit (the fault of) sameness. And as to his touching the sthâlî with 'Thou art a re-offering' he will indeed again take a libation therefrom. Let him not heed this but let him put down (the vessel) silently.

#### FOURTH BRAHMANA

1 That (opening of) vital air of his which is in front that forsooth is the Vaisvânara (graha) and that which is behind is the Dhruva. Formerly indeed both these grahas the Dhruva and Vaisvânara were drawn and even now one of them is still drawn to wit the Dhruva<sup>1</sup>. And if he acquire a knowledge of that (Vaisvânara graha) either from the Karakas or from anywhere else let him pour it into the sacrificer's cup but this (Dhruva graha he pours) into the Hotr's cup<sup>2</sup>.

2 Now what part of him there is below the navel that part of his self that vital energy of his is this (Dhruva) hence he draws it by means of this (earth) because of her is the bowl (sthâlî)<sup>3</sup> and with a bowl he draws it—for undecaying and immortal is this (earth) and undecaying and immortal is the vital energy therefore he draws it by means of this (earth).

<sup>1</sup> Formerly they took these two separately as Dhruva and Vaisvânara but now they take them as one only. Kânva text.

<sup>2</sup> Both these libations are reserved for the evening feast.

<sup>3</sup> See p. 288, note 2.

3 He draws it full, for full means all and the vital energy means all therefore he draws it full

4 He draws it for (Agni) Vaisvânara for Vaisvânara ( he that belongs to all men ) is the year and the vital energy (life) is the year therefore he draws it for Vaisvanara

5 Having been drawn at the morning pressing it reposes apart from that time thus he guides him (the sacrificer) safely through all the pressings

6 Let him not pour it (into the Hotr's cup) during the chanting for verily were he to pour it out during the chanting the sacrificer would not live through the year

7 He pours it out during the recitation of the sastra whereby he guides him safely over the twelvefold chant of praise thus he obtains ever continued life and thus does the sacrificer live long Therefore the Brahman should sit through the praise of Agni (Agnish/oma)<sup>1</sup> till the offering of this (libation) he must not slip away—nor must he

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<sup>1</sup> <sup>1</sup> Tasmad brâhmano agnish/omasat syat The obvious meaning of this sentence is hence the celebrator of the Agnish/oma should be a Brahman or perhaps hence a Brâhman should celebrate the Agnish/oma but I do not see how it can have that meaning here without at least a double entendre in the term agnish/omasad Agnish/oma in that case ( the praise of Agni ) referring both to the sacrifice generally and to the chanting (stoma or stotra) See next note My MS of Sayana's commentary (from the library of the Mahârâga of Bikaner) has unfortunately an omission here

<sup>2</sup> Viz from the Sadas, nîsarpet Kânva text The verb sarp to glide or creep is used technically of a peculiar noiseless mode of leaving (nîsarpet) the Sadas and returning thither (prasarp or pratisarp see paragraph 10) and respectfully approaching the dhishnya fires If it has to be taken here in that sense the first prohibition would seem to refer to the Hotr (cf At Br II 22 where the question is argued whether or not the Hotr ought to

discharge urine thus he obtains the full life—for this (libation) is his life—thus he reaches the full (measure of) life

8 For what part of him there is below the navel that part of his self is this (Dhruva libation) Hence were he to slip away or discharge urine before the offering of this (libation) he would discharge the Dhruva (the firm constant one) hence lest he should discharge the Dhruva he sits through the praise of Agni This indeed applies only to the sacrificer<sup>1</sup> for this (libation) is part of the sacrificer's self

9 He sits through the praise of Agni<sup>2</sup> —for Soma is glory hence they both approach he who partakes of the Soma and he who does not—they approach forsooth to behold that glory And thus indeed the Brāhmans, having crept near together take unto them that glory, when they drink (the Soma) —and verily whosoever, knowing this drinks (Soma) becomes glorious<sup>3</sup> indeed

10 Now those same (priests) having while gliding along<sup>4</sup> deposited that glory in him who sits through (celebrates) the praise of Agni they glide along and turn away from that glory<sup>5</sup> having thus encompassed it he again takes that glory unto him-

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proceed to the chanting-place with the other priests and is decided in the negative) since the sacrificer to whom the second prohibition refers (Kāty IX, 6 23) goes along with them according to IV 2 5 4 According to the commentary on Katy IX 6 33 in performing the sarpana the priests and sacrificer should move along sitting at the morning feast, walking with bent bodies at the midday feast and walking upright at the evening feast

<sup>1</sup> Tad u tad yagamānasyaiva Kāva text

<sup>2</sup> Or he indeed becomes a celebrator of the Agnishōma.

<sup>3</sup> The Kāva text has yasaśvī

<sup>4</sup> See p. 299, note 2

<sup>5</sup> The Kāva MS (W) reads agnishōmasad etad yāraś sann-

self —verily whosoever knowing this sits through (celebrates) the praise of Agni he passes away after becoming the most glorious of these (men)

11 Now the gods and the Asuras both of them sprung from Pragâpati were contending for this sacrifice—their father Pragapati the year —saving Ours he shall be<sup>1</sup> ours he shall be<sup>1</sup>

12 Then the gods went on singing praises and toiling They devised this Agnishţoma feast and by means of this Agnishţoma feast they appropriated the entire sacrifice and excluded the Asuras from the sacrifice And in like manner does this (sacrificer) by means of this Agnishţoma feast now appropriate the entire sacrifice and exclude his enemies from the sacrifice therefore he celebrates the Agnishţoma

13 Having drawn it (the Dhruva graha) he deposits it with the northern cart<sup>1</sup> lest he should confound the vital airs for the grahas are vital airs now the other grahas he deposits on the raised (mound) but this one (he deposits) after pushing (the dust) aside without leaving as much as a blade of grass between<sup>2</sup>

14 For those (other cups of Soma) are that part of his body from the navel upwards and above as it were, is what is from the navel upwards and above as it were is what is raised therefore he deposits

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dhâyata etasmât parâñko yasâso (sic) bhavanti ( they turn away from that glorious one )

<sup>1</sup> The dhruva sthâli is placed just in front of the northern prop

<sup>2</sup> Lit not putting a blade of grass between (the sthâli and the ground on which it stands) Cf Katy IX 2 18 Apparently he is to shift the sthâli along the ground from the khara to the place where it is to stand all grass and other objects being thus removed between this vessel and those standing on the mound ( vyubhayam na trinam kanântardhaya, Kâṇva text)

(the others) on the raised (mound) and this one (he deposits) after pushing (the dust) aside without leaving as much as a blade of grass between

15 For this (cup of Soma) is that part of his body from the navel downwards and below as it were is what is from the navel downwards and below as it were is what (one deposits) after pushing (the dust) aside and leaving not so much as a blade of grass between therefore he deposits this (Dhruva graha) after pushing (the dust) aside without leaving so much as a blade of grass between

16 Now that sacrifice which is being performed is Pragapati from whom these creatures on earth have been born—and indeed even now they are born after this (sacrifice) The creatures that are born therefrom after those (libations) which he deposits on the raised (mound) stand on this (earth) with something different from their own self—for those which stand on hoofs indeed stand on this (earth) with something different from their own self And when he deposits this (Dhruva cup) after shifting aside (the dust) and not leaving so much as a blade of grass between—the creatures that are born thereafter from this (sacrifice) stand on this (earth) with their own self namely men and wild beasts<sup>1</sup>

17 Moreover, on the one hand in throwing up (the mound) he puts upon this (earth) something different from it and those creatures that are born from this (sacrifice) after those (libations) which he deposits on the raised (mound) they stand on this (earth) with something different from their own self namely with hoofs

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<sup>1</sup> Svâpada, lit. dog footed beasts

18 And, on the other hand, they offer in the *Āhavanīya*<sup>1</sup> a sacrificial cake parched barley grains porridge sour curds and clotted curds—this is like pouring (food) into one's mouth. But this (libation) remains apart (being) of one form like water. Hence while he eats the multiform food with that mouth (the fire) he lets flow from that opening the uniform (libation) like water. Then as to why it is called *Dhruva*

19 Now once on a time the gods while performing sacrifice were afraid of an attack from the Asura Rakshas. The Asura Rakshas assailed them from the south and overturned those southern cups of Soma—even that southern Soma-cart they overturned but that other (cart) they could not overturn the northern cart then kept the southern cart steady<sup>2</sup>. And because they could not overturn that (northern cup) therefore it is called *Dhruva* (firm)<sup>3</sup>.

20 They indeed watch over it for this (cup of Soma) is the head of *Gāyatrī*. *Gayatrī* being the sacrifice—there are twelve chants (*stotra*) and twelve recitations (*śastra*) that makes twenty-four and of twenty-four syllables consists the *Gayatrī*. This cup of Soma is her head but the head means excellence for the head indeed means excellence hence people say of him who is the best man of a place that so and so is the head of such and such a place. And indeed the best man would come to harm if this

<sup>1</sup> See IV 2 3 15 seq

<sup>2</sup> They (the gods) then made the southern cart firm from (or by means of) the northern cart. *Kāṇva* text.

<sup>3</sup> It is more probable that the *Dhruva* (firm constant) derives its name from the fact that it remains intact till the very end of the *Agnishōma* as suggested in the *Petersburg Dictionary*

(cup) were to come to harm and the best man being the sacrificer they watch (this cup) lest the sacrificer should come to harm

21 Moreover this (graha) is Gâyatrî's calf Gâyatrî being the sacrifice—there are twelve chants and twelve recitations that makes twenty four and of twenty-four syllables consists the Gâyatrî This is her calf—when they watch it then they watch these calves for the sake of the milking 'as they yield this milk even so may this Gâyatrî yield all the sacrificer's wishes—this is why they watch it

22 And when both the Adhvaryu and the Prati-prasthâtṛ walk out (of the cart-shed) and (afterwards) enter (again)<sup>1</sup>, it is as if (a cow) were to come with the calf tied to her They come to this cup of Soma and he (the Adhvaryu) pours it out whereby he lets loose the Gâyatrî 'Made over to the sacrificer may this Gâyatrî yield all his desires! for this reason he pours it out

23 He pours it (into the Hotṛ's cup<sup>1</sup>) with (Vâg S VII, 25) The firm Soma I pour out—or, I take—with firm mind and speech now may Indra make our people of one mind free from enemies! whereby he means to say so that Indra may make these our creatures the people of one mind and free from enemies for their happiness and glory and nourishment!

24 Here now he draws it from that (stream of Soma)<sup>2</sup> (Vâg S VII 24 Rîg veda VI 7 1) Agni

<sup>1</sup> Viz at the evening feast when the Adhvaryu pours the Soma from the Dhruva sthâli into the Hotṛ's cup (paragraph 23)

<sup>2</sup> See p 256, note 1 The preceding paragraphs anticipate the future rites regarding this libation the original drawing of which is only now described.



Vaiśvānara the crest of heaven the disposer of the earth born in the sacred rite the wise all ruler the guest of men—him the gods have begotten as a vessel for their mouth Thou art taken with a support thou art firm (Dhruva) of firm abode the firmest of the firm, the most solidly founded of the solid! This is thy womb—thee for Vaiśvanara<sup>1</sup> therewith he deposits it after pushing (the dust) aside, and not leaving so much as a blade of grass between for he indeed takes it for (Agni) Vaiśvanara

#### FIFTH BRAHMANA

1 Having drawn the cups of Soma and gone out (of the cart-shed to the high altar)<sup>1</sup> he offers the oblation of drops The reason why he offers the oblation of drops is this Whatever drops of that (Soma) are spilt here to them he now wishes a safe journey to the Ahavaniya for the Ahavaniya is the resting place of offerings this is why he offers the oblation of drops

2 He offers with (Vāg S VII 26 Rīg veda X 17 12) Whatever drop of thine leapeth

<sup>1</sup> The libations (grahas) having been taken, and the remaining Nigrābhyā water, mixed with Soma juice poured from the Hotrī's cup into the Dromakalasa (p 206 note 1) the Adhvaryu, Pratiprasthātṛ, Prastotṛ, Udgātṛ, Pratihartṛ and Sacrificer walk out of the Havirdhana shed, each following one touching the hem of the garment of the one before him and betake themselves to the altar

<sup>2</sup> The vipruśhoma, an expiatory oblation for the Soma spilt during the pressing consists of a prataram spoon full of ghee According to Āśv V 2 6 and Lāṣy I 11, 9 it would seem that each of those taking part in the Sarpasa (see p 299 note 2) makes two oblations (called pravṛtta-homa by Lāṣy Śr and Pañṣavimsa Br).

away whatever stalk of thine, — whatever particle (of Soma) is spilt that is a drop that indeed he means, and by whatever stalk of thine he mentions the stalk — stone pressed from the lap of the press bowls, for pressed by the stone<sup>1</sup> it leaps away from the two press bowls, — be it from the Adhvaryu or from the strainer, — for it leaps away either from the Adhvaryu's hands or from the strainer — that I offer unto thee in my mind consecrated by Vashaḥ Hail! whereby it becomes for him as an offering consecrated by Vashaḥ

3 Thereupon the Adhvaryu takes two stalks of grass from the covered altar. The two Adhvaryus<sup>2</sup> proceed first (to the chanting place beside the pit) as the out-breathing and in-breathing of the sacrifice, then the Prastotṛi as the voice of the sacrifice, then the Udgātṛi as the self (or body) the Pragâpati of the sacrifice, then the Pratihartṛi, either as the physician or the through-breathing<sup>3</sup>

4 The Sacrificer holds on to those five priests from behind<sup>4</sup> for as much as those five priests are, so much is the whole sacrifice the sacrifice being fivefold hence the Sacrificer thereby holds on to the sacrifice.

5 He (the Adhvaryu) then throws one of the two

<sup>1</sup> Grāva *kyuta* seems to be taken by the author in the sense of set in motion by the (pressing) stone. The Rîg veda reads 'bāhu-*kyuta* also dhiśhanāyaḥ' instead of dhiśhanayoḥ

<sup>2</sup> That is the Adhvaryu and his assistant, the Pratiprasihātṛi

<sup>3</sup> Ait. Br II 20 enumerates Adhvaryu Prastotṛi Pratihartṛi, Udgātṛi and Brahman (see also Ârv V 2 4-5) the Lâḥây Sûtra I 11, Adhvaryu Prastotṛi Udgātṛi, Pratihartṛi Brahman, and Sacrificer

<sup>4</sup> That is each holds on to the hem of the garment of the one who precedes him

stalks of grass forward towards the pit<sup>1</sup> with 'Thou art the ascent of the gods<sup>1</sup>' for when the gods through the sacrifice attained to the heavenly world, it was from that pit that they went upwards to the heavenly world he thus makes the sacrificer look along the road to heaven

6 He then throws down the other stalk in front of the chanters, silently for those chanters represent the hymn of praise (stotra) Pragâpati (the sacrifice),—he (Pragâpati) draws to himself everything here, and takes possession of everything here it is to him that that stalk is offered and thus he does not draw the Adhvaryu to himself and take possession of him And when they mutter<sup>2</sup>,—for the chanters mutter now<sup>3</sup>,—

7 Then he bespeaks the chant, saying, Soma becometh pure<sup>1</sup> He bespeaks the chant right off<sup>2</sup>, and they chant right off for these chants the Pavamânâh<sup>3</sup> are directed towards the gods, since

<sup>1</sup> The Udgâtrîs (chanters) also throw stalks of grass to the south with their left hands with the text *Pankav* I 3 3

<sup>2</sup> And when he thinks they have muttered (*aïha yadâ manyate gâpishur iti*)—for the chanters mutter now *Karva* text

<sup>3</sup> For the mantras the Udgâtrîs have to mutter on this occasion previous to the chanting see *Tândya Br* I 3 4–6 The recitation of the *Âgyarâstra* by the *Hotrî* succeeding the chanting of the *Bahishpavamâna*-stotra is likewise preceded by a prayer muttered by that priest for which see *Âit. Br* II 38 *Arv* V 9

<sup>4</sup> That is without repeating that formula in the same way as the Pavamâna chants are performed without repeating single verses See p 308 no e 2

<sup>5</sup> The first stotra at each pressing is called pavamana (purifying i e during the chanting of which the Soma becomes clarified) viz the *Bahishpavamâna* at the morning the *Madhyandina pavamana* at the midday, and the *Arbhava* (or *tritiya*) pavamana at the evening pressing The other stotras are called *Dhurya*, to be harnessed belonging to or forming a team For the correspondence between the stotra and *rastra*, see p 325 note 2.

ods thereby attained to the heavenly world  
off (straightway), therefore he bespeaks the  
right off and right off they chant  
Vrith Turn ye back<sup>11</sup> (he bespeaks) the other  
(viz the Dhuryas), and turning back (or re-  
g) they chant the Dhuryās<sup>2</sup> for the latter

is Sâyana's interpretation of upâvartadhvam instead of  
ear as translated by me at I 5 2 12 He is probably  
connecting it with the repetitions which certain verses have  
go in the dhurya stotras

There are many different stomas or forms of chanting stotras  
from the number of verses produced in each form (generally  
repetitions of certain verses) Those required for the Shadaha and  
ha (see IV, 5 4 1 seq) are trivṛti (9) pañkadāsa (15),  
trīṣa (17) ekaviṃśa (21) trinava (27) trayastriṃśa (33),  
caturviṃśa (24) katuskātvarīṃśa (44) and aṣṭakātvarīṃśa  
The first four of these are those most frequently used and  
ones used at the Agnistoma. All these stomas with one  
n (24) have two or more different varieties or arrange-  
ments called viśvātī differing from one another either in the  
which the several verses are to be chanted or in regard to  
number of repetitions which the corresponding verses have to

Besides stomas are generally performed in three turns or  
paryāya consisting of a triplet of verses (some of which  
are to be repeated more than once) and preceded by the sound  
Hinkāra) Thus the first Agyastotra Samav II 10-12  
group of three verses a b c) is to be performed in the pañkā-  
dāsa stoma that is the three verses have to be so treated by  
means as to produce fifteen verses in three turns Now as  
there are three different varieties of performing the pañkadāsa  
the stotra might be chanted in one or other of the following  
arrangements —

|           |       |       |  |
|-----------|-------|-------|--|
| Hum a a a | b     | c     | } this form is called 'pañkā-<br>dāsa', i.e. consisting<br>of five in each row |
| Hum a     | b b b | c     |  |
| Hum a     | b     | c c c |  |
| Hum a a a | b     | c     | } ('aparā or 'other second')   |
| Hum a     | b     | c     |  |
| Hum a     | b b b | c c c |  |

are directed towards these creatures whence creatures are produced here repeatedly

9 And as to why they chant the Bahishpavamana here (near the *katvāla*) In the beginning forsooth yonder sun was here on earth<sup>1</sup> The seasons embraced him and ascended from hence to the heavenly world there he burns firmly established

|      |     |     |     |     |   |
|------|-----|-----|-----|-----|---|
| Or 3 | Hum | a   | b   | c   | } this form is called <i>udyaṭi</i><br>or the ascending one |
|      | Hum | a   | bbb | c   |   |
|      | Hum | aaa | b   | ccc |   |

The three *parjayas* of a *stoma* (or *viśvatu*) show each three subdivisions (*viz* *aaa—b—c* being those of the first *parjaya* above) called *viśvāva*. When the *Udgātṛis* are about to commence a chant the *Prastotrī* spreads in their midst a cloth doubled up so that the unwoven fringe lies over the selvaḡ either towards the east or north. Thereon he marks the subdivisions of the rounds by means of sticks (*kuśā*) a span long of some kind of wood suitable for sacrifice split lengthways along the pith (the bark being left outside) and somewhat pointed at one end then smeared over with some fragrant substance and wrapped up singly in pieces of the same kind of cloth as that spread on the ground. The marking of the *viśvāvas* or subdivision takes place at the end of the *prastava* or prelude (see next page note 1) in this way that each *viśvāva* is marked by a many sticks as the corresponding verse has to be repeated those of the first *viśvāva* being laid down with the point to the north then behind or west of them those of the second turn with the point to the west and behind them those of the third turn with the point to the north. Thereupon those of the other two rounds are laid down in the same way each turn north of the preceding one. Hence the arrangement of sticks for the first of the above varieties of the *pankadasa stoma* would be three straight, one across one straight one straight three across, one straight one straight one across three straight.

With the exception of the *Bahishpavamāna* the chanting is performed in the *Sadas* by the side of the *Udumbara* post (see III 6 1, 2 seq.) the latter being likewise enclosed in a cloth of the above description, wrapped round it from left to right with the unwoven fringe towards the top.

<sup>1</sup> Cf *Tandya Br* VI 7 24

in the seasons And in like manner do the priests thereby embrace the sacrificer and ascend from hence to the heavenly world this is why they chant the Bahishpavamāna here

10 The Bahishpavamāna<sup>1</sup> chant truly is a ship

<sup>1</sup> The Bahishpavamāna-(stotra) or outside-pavamāna —so called because (on the first day of a Soma-sacrifice) it is performed outside the altar (commentary on *Pañāv Br VI 8 10-11* or outside the Sadas Sāy on *Sāmav S p 47*),—is chanted in the *Trivṛt* or threefold stoma consisting as it does, of three gāyatrī triplets (*Sāmav II 1-9* for the Agnishōma), and none of its verses being chanted more than once This stoma has three different varieties viz the *udyatī*, or ascending mode the first turn of which consists of the first verses of the three triplets the second turn of the second verses, and the third turn of the last verses hence  $a^1 a^2 a^3—b^1 b^2 b^3—c^1 c^2 c^3$  the *parivartinī* or reverting mode following the natural order  $a^1 b^1 c^1—a^2 b^2 c^2—a^3 b^3 c^3$ , and the *kulāyini*, or web-like mode performed in the order  $a^1 b^1 c^1—b^2 c^2 a^2—c^3 a^3 b^3$  Cf Haug, *Transl Ait. Br p 237* where, however these forms are described quite differently The term used for the natural order of verses in the *parivartinī* *vishvati* is *parākā* i.e. thitherwards straight off From the statement in paragraph<sup>h</sup> 7 above that they chant straight off (*parāk*) one might therefore infer that that particular mode of chanting ought to be used for the Bahishpavamāna stotra, but the term *parāk* may also be taken as referring to each of the several verses being chanted straight off without any repetition. Haug *Transl Ait. Br p 120* note remarks Each of these verses is for the purpose of chanting divided into four parts. *Prastāva* i.e. prelude the first being preceded by *hūm* to be sung by the Prastotar, *Udgātha* the principal part of the Saman preceded by *Om* to be chanted by the Udgātar the *Pratihara* i.e. response [? rather check stop cf IV 3 4 22] introduced by *hūm* to be chanted by the Pratihartar and the *Avīdhana* i.e. finale, to be sung by all three To give the student an idea of this division I here subjoin the second of these *ṛikās* in the Sāman form distinguishing its four parts —

[The connected *ṛik* form is *Abhi te madhunā payo—atharvāno anṣrayur—devam devāya devayu*]

<sup>1</sup> *Prastāva* abhi te madhunā payom

*Udgātha* om ātharvāno anṣradeyurvam devayada.

bound heavenwards the priests are its spars and oars the means of reaching the heavenly world If there be a blameworthy one, even that one (priest) would make it sink he makes it sink even as one who ascends a ship that is full would make it sink And indeed every sacrifice is a ship bound heavenwards hence one should seek to keep a blameworthy (priest) away from every sacrifice

11 Thereupon when the chanting is over<sup>1</sup> he

*Prahhāra* hum āvāyo

*Nidhana* sām

The Nidhanas i.e. finales are for the nine Pavamāna-stotra verses the following ones sāt sām suvāh ida vāk and ā (for the four last verses) See also Burnell *Ārsheyabr* p xlv seq

<sup>1</sup> *Lāṭy* I, 12 II 1, *Tāndya* Br VI 7 seq give the following details The Prastotrī takes the prastara (bunch of grass representing the Sacrificer) from the Adhvaryu and says Brahman, we will chant O Prasāstar! The Brahman and Maitrāvaruṇa having given their assent (*Arv* V 2 12-14) the Prastotrī hands the prastara to the Udgātṛ The latter touches his right thigh with it (or bends his right knee thereon) and harnesses (introduces) the chant by the formula, With Agni's fire with Indra's might with Sūrya's brilliance may Brihaspati harness thee &c (*Tāndya* Br I 3 5), whereupon he mutters, I will make food, &c (ib 6) and after looking towards the pit and a vessel of water and the sun he commences the chant The three chanters are seated west of the Adhvaryu and Pratiprasthātṛ (who look towards them) viz the Udgātṛ facing the north the Prastotrī the west and the Pratihartṛ the south (or south-east) To the west of them are seated three four or six subordinate singers or chorists (upagātṛ) who accompany the chanting in a deep voice with the sound Ho When the chant is completed, the Udgātṛ says I have made food and makes the sacrificer mutter the formula Thou art a falcon &c (*Pañā* Br I, 3 8) whereupon he takes a stalk of grass from the prastara cuts off the top and bottom, so as to make it of the length of four thumbs breadths and throws it into the pit with If it has been chanted, &c (ib II 1 8) They then pour out the vessel of water into the pit, with. I send you to the sea, &c., and make 3 5 7 or 9 steps northwards outside the altar,

utters this speech — Agnidh spread the fires<sup>1</sup> strew the barhis<sup>1</sup> Prepare the cakes<sup>1</sup> go on with the victim! The Agnidh spreads the fires, that is to say kindles them<sup>1</sup> he strews that barhis<sup>2</sup> thinking

When the barhis is strewn I will offer to the gods on the kindled (fire) — 'Prepare the cakes' he says because he is about to proceed with the cakes and

Go on with the victim because he is about to get ready the victim<sup>3</sup>

12 Having again entered (the cart shed) he draws the Âsvina graha<sup>4</sup> Having drawn the Asvina graha he goes out and girds the sacrificial stake<sup>5</sup> and having girt the stake he gets ready the victim he thereby puts flavour (juice) into him (Soma—the sacrificer)

13 Having been slain at the morning feast, it continues being cooked till the evening feast, whereby he puts flavour (juice) into the whole sacrifice imbues it with flavour

14 Let him therefore at the Agnishôma slay a (victim) sacred to Agni for there is harmony when at the Agnishôma, he slays a (victim) for Agni If

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whereupon they betake themselves to the Âgnidhriya. During the chanting the Unnetri pours the Soma juice from the Adhavanîya trough through the strainer into the Pûtabhrit

<sup>1</sup> The Agnidh takes burning coals from the Agnidhriya fire and puts them on the dhishnya hearths in the order in which they were raised See p 148 note 4

<sup>2</sup> He spreads a layer of (ulapa) grass along the spine (the line from the middle of the back to the middle of the front side) of the altar

<sup>3</sup> *Parum* hy âlpsyamano (i) bhavati *Kaṇva* MS

<sup>4</sup> Having taken this cup of Soma or libation (with the formula, *Vag S VII 11*) from the Drona kalasa or the Pûtabhrit he makes the sacrificer eye the several cups and Soma vessels as set forth IV 5 6 1 seq, the Âsvina being looked at sixth in order (or fourth of the grahas) not tenth (as was its order of drawing) See IV 1 5 16

<sup>5</sup> See III 7 1 19 seq



it be an Ukthya sacrifice let him slay one to Indra and Agni in the second place for songs of praise (uktha)<sup>1</sup> refer to Indra and Agni. If it be a Shodasin sacrifice let him slay one to Indra in the third place for the sixteenfold chant (shodasin)<sup>2</sup> means Indra. If it be an Atirâtra let him slay one to Sarasvatî in the fourth place for Sarasvatî is speech and speech (vāk fem) is female as the night (râtri fem) is female he thus duly distinguishes the forms of sacrifice<sup>3</sup>

<sup>1</sup> Or the (three) Uktha stotras (Samav II 55-62) and sastras the characteristic feature of the Ukthya sacrifice Cf p 325 note and IV, 6 3 3

<sup>2</sup> The Shodasi stotra (Sāmav II 302-304) chanted in the ekavimsa stoma is the characteristic stotra of the Shodasin sacrifice. The term meaning having a sixteenth (viz stotra) it evidently refers originally to the sacrifice and has then also been applied to the stotra and sastra. See also Haug Ait Br Transl p 255, note

<sup>3</sup> On this occasion the same rites are performed as at the sacrifice of the Agnîshomîya buck (III 6 4 1 seq) viz from the girding of the stake (III 7 1, 19) to the election of the Hotrî (III 7 4 9). Then the other priests are elected, viz. Adhvaryu (and Pratiprasthatri) the Prasâstrî (Maurâvaruna) the Brâhmanâkhamsin the Potrî the Neshîrî the Âgnîdhra, and finally the sacrificer himself after which each of them makes two election oblations (pravṛta homa) of ghee the first with May I be well pleasing to Speech well pleasing to the Lord of speech O divine Speech what sweetest, most pleasing speech is thine therewith endow me! Hail to Sarasvatî! the second with May the holy Sarasvatî of abundant powers rich in devotion accept favourably our sacrifice! Thereupon they proceed with the animal offering up to the offering of the omentum (vapâ) and cleansing (III 8 2 30) after which all the eighteen priests and the sacrificer perform the Sarpama (see p 299 note 2) that is they step up to the eight dhishnya hearths (with formulas Vâg S V 31 a-d 32 a-d respectively) the Adhvaryu then pointing out the Âhavanîya, the Bahishpava mâna place, the Kâtvala, &c (with Vâg S V 32 e seq) and touching the Sadas and its door-posts and addressing Sûrya (the sun) the Ritvîs (officiating priests) and dhishnya hearths (with V 33-34) Katy IX 8 8-25 For the duties of the Udgatrîs, see Lâty Sr II 2, 10 seq

15 Thereupon he proceeds with (the offering of) the cakes of the Soma feast. Now Soma is a god for Soma was in the heaven — 'Soma, forsooth was *Vṛitra*, the mountains and stones are his body thereon grows that plant called *Usanâ* said *Sveta ketu Auddâlakī*, that they bring hither and press

16 Now when he slays the victim, he thereby puts flavour into it, and when he proceeds with (the offering of) the Soma feast cakes he puts sap into it thus it becomes Soma for him

17 They all belong to *Indra*, for *Indra* is the deity of the sacrifice that is why they all belong to *Indra*

18 And as to why there are a cake parched barley-grain, a porridge, sour curds and clotted curds,—it is that those who are the deities of the sacrifice shall be well-pleased

19 For, when one has eaten cake here, he wishes 'I should like to take parched grains, I should like to eat porridge, I should like to eat sour curds I should like to eat clotted curds' All these (are objects of one's) wishes it is in order that those who are the deities of the sacrifice shall be well pleased Now as to why that offering of clotted curds (*payasyâ*) is prepared only at the morning libation and not at the two other libations (Soma feasts)

20 The *Gâyatri* forsooth, bears the morning libation (to the gods) the *Trishṭubh* the midday libation and the *Gagati* the evening libation—but then, the *Trishṭubh* bears the midday libation, not alone (but) with both the *Gâyatri* and the *Bṛzhati*<sup>1</sup> and the *Gagati* (bears) the evening libation, not alone

<sup>1</sup> For the metres of which the *Mâdhyandina pavamâna stotra* is composed see p. 333, note 1

(but) with the Gâyatri, the Kakubh, and Ushnih, and the Anushubh<sup>1</sup>

21 The Gâyatri alone bears singly the morning libation—with those two sets of five (pankti)<sup>2</sup> the set of five chants and the set of five oblations there are four Agya (chants)<sup>3</sup> and the Bahishpava mâna is the fifth—the Pankti metre is five footed—with that pankti of chants, not alone the Gâyatri bears the morning libation

22 To Indra belongs the cake to the two bay steeds the parched grains (dhânâh)<sup>4</sup>, to Pûshan the porridge (karambha) to Sarasvatî the sour curds (dadhi), and to Mitra and Varuṇa the clotted curds (payasyâ)<sup>5</sup>—the Pankti is five footed—with that pankti of oblations not alone, the Gayatri bears the

<sup>1</sup> The Ârbhava or Tṛtīya pavamâna stotra Samav II 39-52 (see note on IV 3 5 24), is made up of five parts composed chiefly in the Gâyatri, Kakubh Ushnih Anushubh and Gagatî metres respectively. It is chanted in the Saptadasa stoma the seventeen verses being obtained in the following way. The Gâyatri triplet (II 39-41) is chanted twice in the Gâyatra and Samhita tunes making six verses. Then verses 42 and 44 once each in the Sapha and Paushkala tunes respectively. Then the triplet II 47-49 twice in the Syâvarva and Ândhîgava tunes (six verses). And finally the triplet II, 50-52 once in the Kâva tune (three verses). This makes together seventeen verses. Verses 43, 45, and 46 of the Samhita are omitted in the chanting.

<sup>2</sup> Pankti means both a set of five, and the pankti metre consisting of five octosyllabic feet.

See p 325 note 2

<sup>3</sup> Taitt. Br I 5 11 assigns them to the Asvins for the reason that they performed cures therewith.

<sup>5</sup> These five sacrificial dishes, called savanīyâh (or aindrah) puroḍasâh are placed together in one vessel (patrî)—the puroḍâsa proper or rice-cake to Indra being placed in the centre—and oblations are made from them to the respective deities at one and the same time two pieces being cut from each dish into the guhit for the chief offering and one piece from each into the upabhrî

morning libation (to the gods) for the sake of completing that pankti, that oblation of clotted curds to Mitra and Varuṇa is prepared only at the morning libation and not at the two other libations

### THIRD ADHYAYA FIRST BRAHMANA

1 Having drunk (Soma)<sup>1</sup> and said, 'We are

spoon for the svish/akṛt While cutting the portion he calls on the Maitravaruṇa to Recite (the invitory prayer) of the cakes of the morning feast for Indra! The anuvakyâ (Rig veda III 52 1) having been recited by the Maitravaruṇa, the Adhvaryu steps to the fire calls on the Âgnîdhra for the Srausha formula (see I 5 2 16 with note) and thereupon on the Maitravaruṇa to Urge the cakes of the morning feast brought forward for Indra! That priest then urges Let the Hotṛi pronounce the offering prayer to Indra! May Indra with his bays eat the grain! [O Hotar, pronounce the offering prayer!] Whereupon the Hotṛi recites We who worship (part 1, p 142 note) —May Indra with his bays eat the grains with Pûshan the porridge with Sarasvatî with Bhârâtî the sour curds with Mitra and Varuṇa the clotted curds! [cf Ait Br II 24 Taitt Br I 5 11 Âsv V 4 3] Vaushat! when the Adhvaryu pours the oblation into the fire For the oblation to Agni Svish/akṛt the invitory prayer is Rig veda III 28 1 and the offering formula Havir agne vîhi 'graciously accept the offering O Agni! The offerings completed the dishes of sacrificial food are placed on the Hotṛi's hearth

<sup>1</sup> The Puroḍāsa offerings, described in the preceding paragraphs are followed by libations from the dvîdevatya cups viz the Aindravâyava, Maitravaruṇa, and Ârvina Each time the Adhvaryu is about to make a libation the Pratiprasthâtrî draws Soma juice into the Âditya cup (pâtra) and makes libations therefrom immediately after the Adhvaryu on the north side of the fire And each time he pours the remains from the Âditya cup into the Âditya sthâlî with Thee to the Âdityas! finally covering the latter with the former (see IV, 3 5, 6) Then follows the filling of the cups of the Kamasins (see p 287 note 2) and the libations from the Sukra and Manthin grahas (already anticipated in IV 2 1 13-31) and from the cups of the Kamasins Thereupon the Adhvaryu goes to the Sadas and sits down opposite the Hotṛi, and in alternate draughts and with mutual 'invitations they empty the

nvited together<sup>1</sup> he (the Adhvaryu) rises. He takes a piece of the cake and at the place where the *Akhāvāka* being seated is now (about to) recite he puts the piece of cake in his hand and says: O *Akhāvāka*, say what thou hast to say! Now, the *Akhāvāka* was excluded (from the Soma)<sup>2</sup>

2 Indra and Agni preserved him for the production of creatures whence the *Akhāvāka* priest belongs to Indra and Agni. But it is by means of that sacrificial food the piece of cake which he now puts in his hand and by means of that (saying) of the seers which he now recites it is thereby they (Indra and Agni) preserve him.

3 When the *Akhāvāka* has (again) taken his seat

*dividevatya* cups. The remains are poured into the *Hotri's* cup and portions of the *puroḍāśas* having then been put into those cups they are deposited in the left track of the southern cart. The Adhvaryu and *Pratiprasthātri* then drink the remains of the *Sukra* and *Manthū* cups the other priests also drinking from their cups, without, however quite emptying them after which the cup bearers deposit them in the *Havirdhāna* behind the axle of the southern cart. Henceforward, till the *Vaisvadeva* cup is drawn (IV, 3 x 25), those cups are called *narāsaṃsa*. The Adhvaryu then takes a piece of the sacrificial cake and rises calling out: We are invited together after which follows the rehabilitation of the *Akhāvāka*, referred to above. Being called upon by the Adhvaryu he recites the verse *Rig veda* V 25 x (beginning with *akha*, whence perhaps his name). Hither will I sing Agni the god for your protection &c, and then says: Ye Brahmins invite us Brahmins also! whereupon the Adhvaryu says: This *Brāhman* desires an invitation invite him, *Hotri*! Being then invited he pronounces an *anuvākya* and his cup bearer fills his cup which henceforth ranks last but one thus preceding that of the *Agnīdhra*. He now drinks from his cup and he latter is then deposited along with the other *Kamasas* whereupon the priests who have taken part in the offering of the *puroḍāśas*, and the sacrificer eat the *Iṣā* in the *Āgnīdhra* fire-house.

<sup>1</sup> Or rather we have been mutually invited

<sup>2</sup> See III 6 2, 12

(behind his hearth), he (his Adhvaryu) proceeds with the libations of the seasons (*R̥itugraha*) The reason why he proceeds with the libations of the seasons when the *Akṣhāvāka* is seated, is that the *Akṣhāvāka* represents a sexual union, since the *Akṣhāvāka* belongs to Indra and Agni and Indra and Agni are two and a productive union means a pair from that same productive union he produces the seasons, the year

4 And again why he proceeds with the libations of the seasons when the *Akṣhāvāka* is seated The seasons the year are everything he thus produces everything this is why he proceeds with the libations of the seasons when the *Akṣhāvāka* is seated

5 Let him draw twelve of them—twelve months there are in the year therefore he should draw twelve (cups of Soma) But he may also draw thirteen, for they say there is a thirteenth month<sup>1</sup> Let him nevertheless draw twelve only, for such is completeness.

6 He draws them from the *Dronakalasa* (Soma trough) for the *Dronakalasa* is *Pragāpati*, and from out of that *Pragāpati* he produces the seasons the year

7 He draws them by means of double mouthed cups<sup>2</sup>,—for where is the end of those two (cups) that are double-mouthed? Hence this year revolves without end. When he has drawn this (libation) he does not deposit it whence this year is ceaseless

8 He recites no invitory prayer since one

<sup>1</sup> See part 1, p 321 note 6

<sup>2</sup> The two *R̥itu* vessels are made of *kārshmarya* or *asvattha* wood, of the shape of spoon bowls, with spouts on both sides *Kāty* IX 2, 13

invites with an invitational prayer and the present season has already come either by day or by night. Nor does he utter a second *Vashaḥ*, lest he should turn away the seasons. Simultaneously they (the *Adhvaryu* and *Pratiprasthātṛi*) draw the two first and the two last libations: thus they embrace everything here by means of the year and everything here is embraced within the year.

9 Out (of the *Havirdhâna* shed) walks the one, in steps the other: whence these months pass following one another. But were both to walk out together or were both to enter together these months would assuredly pass separated one from the other: therefore while out walks the one, in steps the other.

10 Six times they perform<sup>1</sup> with, 'With the

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<sup>1</sup> The twelve *Ritugrahas* are drawn alternately by the *Adhvaryu* and *Prauprasthātṛi*—the first two and the last two simultaneously, the others singly so that the one enters the cart shed while the other leaves. Both in entering and leaving the *Pratiprasthātṛi* passes by the *Adhvaryu* on the north side and for a moment encircles him by passing his arms round him and holding his own vessel south of him. With the exception of the last two libations, the libations are offered up entire (holocausts). When either of them is about to offer one of the first six libations he calls on the *Maitravaruṇa* to 'Prompt (the *Hotṛi* &c.) by the season!'—and at the four succeeding ones (after turning round the vessels so as to put the other mouth in front) to 'Prompt by the seasons!' For the last two libations they again reverse the vessels to the previous position and call on him to 'Prompt by the season!' The *Maitravaruṇa*'s formula runs thus: 'Let the *Hotṛi* pronounce the offering prayer to Indra!—From the *Hotṛi*'s cup from heaven to earth, may he drink Soma together with the season (or seasons)! O *Hotṛi* pronounce the offering prayer! Whereupon the *Hotṛi* (*Potrī* &c.) replies—'We who worship—From the *Hotṛi*'s cup, from heaven to earth may he drink Soma together with the season (or seasons)! *Vaushaḥ*!' These formulas are slightly varied according to the deity to whom the libation is offered and the priest who pronounces the offering prayer and *Vaushaḥ*. The

season—thereby the gods created the day and four times with 'With the seasons'—thereby they created the night. And, assuredly were only this much (used), there would be nothing but night: it would never pass away.

11 Over and above they perform twice with the formula 'With the season', thereby the gods subsequently gave the day (again) whence it is now day here: then it will be night and to-morrow day.

12 By 'With the season' the gods forsooth created the men and by 'With the seasons' the beasts: and because they created the beasts in the middle of those (men) therefore these beasts (cattle) being shut in on both sides have come into the power of men.

13 And having performed six times with 'With the season' they both turn round their vessels to the other side, and having performed four times with

'With the seasons' they turn round their vessels to the other side: from the one side (or mouth) indeed the gods created the day and from the other side the night: from the one side the gods created men and from the other beasts.

14. Now he draws the cups (for the seasons)

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deities and offering priests of the twelve libations are: 1 Indra—the Hotṛ; 2 the Maruts—the Potṛ; 3 Tvashṛ and the wives of the gods—the Neshṛ; 4 Agni—the Âgnidhra; 5 Indra-Brahman—the Brâhmanâkhamsin; 6 Mitra Varuna—the Maitrâvaruna; 7-10 Deva Dravinodas—the Hotṛ, Potṛ, Neshṛ and Akhâvâka respectively; 11 the Asvins—the Hotṛ; 12 Agni Grîhapati—the Hotṛ. For this last libation the Maitrâvaruna in the first place calls on the sacrificer with 'O lord of the house pronounce the offering prayer!' and the sacrificer then again on the Hotṛ with 'O Hotṛ pronounce the offering prayer upon this!' whereupon the Hotṛ pronounces the (sacrificer's) offering prayer. Katy IX 13, Sâṅkhâyaṇa Śr VII 8. Haug, Transl. Ait. Br. p. 135.



therefrom<sup>1</sup>, with (Vag S VII, 30), Thou art taken with a support thee for Madhu<sup>1</sup> the Adhvaryu takes (the first), with Thou art taken with a support thee for Mâdhava<sup>1</sup> the Prati-prasthâtṛz (the second) These two are the spring (months)<sup>2</sup> because in spring plants sprout and trees are brought to ripeness therefore these two are Madhu (sweet) and Mâdhava

15 With 'Thou art taken with a support thee for Sukra<sup>1</sup> the Adhvaryu draws (the third) with Thou art taken with a support thee for Suśī<sup>1</sup> the Prati-prasthâtṛz (the fourth) These two are the summer (months) because during them it burns fiercest therefore these two are Sukra (clear) and Suśī (bright)

16 With Thou art taken with a support thee for Nabhas<sup>1</sup> the Adhvaryu draws (the fifth) with Thou art taken with a support thee for Nabhasya<sup>1</sup> the Prati-prasthâtṛz (the sixth) These two are (the months) of the rainy season it rains from yonder sky, and hence these two are Nabhas (mist cloud) and Nabhasya

17 With 'Thou art taken with a support thee for Ish (sap)<sup>1</sup> the Adhvaryu draws (the seventh), with 'Thou art taken with a support thee for Ūrg (food)<sup>1</sup> the Prati-prasthâtṛz (the eighth) These two are the autumn (months) because in autumn food (ūrg) and juice (namely) plants, ripen, therefore these two are Isha and Ūrga

18 With 'Thou art taken with a support thee for Sahas<sup>1</sup> the Adhvaryu draws (the ninth), with 'Thou art taken with a support thee for

<sup>1</sup> Viz from the Dromakalasa trough see paragraph 6

<sup>2</sup> The Kāṇva text adds ṛtū in each case

Sahasya<sup>1</sup> the Pratiprasthâtṛ (the tenth) These two are the winter (months) because the winter by force (sahas) brings these creatures into his power therefore these two are Saha and Sahasya

19 With 'Thou art taken with a support thee for Tapas<sup>1</sup>' the Adhvaryu draws (the eleventh) with 'Thou art taken with a support thee for Tapasya<sup>1</sup> the Pratiprasthâtṛ (the twelfth) These two are (the months) of the dewy season because during them it freezes most severely, therefore these two are Tapas and Tapasya

20 With 'Thou art taken with a support thee to Amhasaspati (lord of trouble)<sup>1</sup> he (the Adhvaryu) draws the thirteenth libation, if he draw a thirteenth The Pratiprasthâtṛ then pours his residue into the Adhvaryu's vessel or the Adhvaryu pours his residue into the Pratiprasthâtṛ's vessel He (the Adhvaryu) takes it (to the Sadas) for the purpose of drinking it<sup>1</sup>

21 Thereupon the Pratiprasthâtṛ draws the Aindrâgna graha with the vessel not used for the drinking The reason why he draws the Aindrâgna libation with the vessel not used for drinking is that

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<sup>1</sup> The Kâṇva text has 'bhakshyam instead of bhaksham Each of the priests who have pronounced the offering prayer and Vashaḥ partakes of this Soma in his respective order—the Hotṛ thus taking four draughts, and the Adhvaryu and Pratiprasthâtṛ (who after drawing the Aindrâgna cup join them in the Sadas) drinking alternately from the same vessel with those Hotṛ priests who pronounced the Vashaḥ at their libations As at the drawing of the libations, the vessel is turned round after the sixth and tenth offering priests have drunk The vessel having been emptied the Adhvaryu takes it outside the Sadas and then sits down in front of the Hotṛ's hearth with his face to the east, till the recitation of the Sastra (IV, 3 2 2)

no second Vashaḥ is pronounced on the *R̥tugrahas* and for them he is about to take the *Aindrāṅna graha* thus they become consecrated for him by a second Vashaḥ through the *Aindrāṅna*

22 And again, why he draws the *Aindrāṅna graha* By drawing the libations to the seasons he has generated this All and having generated this All he now establishes it on the out-breathing and in breathing hence this All is established on the out breathing and in-breathing for *Indra* and *Agni* are the out-breathing and in breathing and these two, heaven and earth are the out breathing and in breathing and within these two this All is established

23 And again why he draws the *Aindrāṅna* cup By drawing the libations to the seasons he has generated this All, and having generated this All he lays the out-breathing and in breathing into this All hence these two the out breathing and in breathing are laid into (or beneficial, *hita*, in) this All

24 He now draws it from that (*droṇakalasa* trough) with (*Vāg S VII 3 1 R̥g-veda III, 12 1*) 'O *Indra* and *Agni* through our songs come ye hither to the *Soma*, to the agreeable fume drink thereof urged by our hymn!—Thou art taken with a support thee to *Indra* and *Agni*!—with 'This is thy womb thee to *Indra* and *Agni*!' he deposits it (on the mound), for it is for *Indra* and *Agni* that he draws it

25 Thereupon he draws the *Vaṁsvadeva* cup<sup>1</sup>

<sup>1</sup> According to *Katy IX 13 33 seq* the order of performance is as follows In the first place the first *Āgrya* *śastra* is recited There upon the *Adhvaryu* fetches the *Aindrāṅna* cup from the *Havirdhāna* (where it was deposited by the *Pratiprasthātṛ*) makes a libation from it—after calling on the *Hotṛ* as at all libations accompanied

For by drawing the *R̥tugrahas* he has generated this All but were there nothing but that, there would indeed be only as many creatures as were created in the beginning no (more) would be generated

26 Now in that he draws the *Vaisvadeva graha* thereby he sends forth this All, these creatures in due order whence these creatures are generated again repeatedly He draws it with the *Sukra* cup for the *Sukra* (bright) is yonder burning (sun) and

by a *sastra* Singer of praises recite Soma's offering prayer the *nārāsaṃsa* cups being shaken by the cup bearers at the same time—and then drinks the remaining Soma with the *Hotrī* There upon he draws the *Vaisvadeva* cup from the *Dronakalasa* pours the remaining juice from the latter into the *Putabhṛt* and spreads the straining cloth over the empty vessels for the midday pressing He also prepares the *Savaniya purodhas* (see p 315 note 4) for the midday feast, omitting however the dish of clotted curds (*payasyā*) Then follows the chanting of the first *Āgrya* stotra by the *Udgātṛis* and the recitation of the *Pratiga sastra* by the *Hotrī* after which takes place the *Vaisvadeva* libation (and emptying of the cup) in the same way as with the *Aindrāgna*—the *kamasas* being also drained of their contents by the respective priests. Then follows the distribution—already referred to IV 2 3 11 seq—of the Soma in the *Ukthya* bowl into three parts for the three *Hotrakas* now about to recite their *sastras* (preceded by their respective stotras) The *Adhvaryu* takes one portion of the Soma, calls on the *Udgātṛis* to chant the stotra and afterwards on the *Prasāstṛī* (*Maṭrāvaruṇa*) to recite his *sastra* after which he makes a libation from the portion of Soma and pours the remainder into the *Prasāstṛī*'s cup to be drunk by that priest In the same way the *Pratiprasthātṛī* then proceeds with the portions of the two other *Hotrakas* viz the *Brahmanākhamsin* and *Akhāvāka*. Each time also the ten *kamasas* are filled and after libations therefrom are emptied by the *Kamasins* See also p 287 note 2 At the end of the performance the priests pass silently out (*nīḥsarp* see p 299 note 1) of the *Sadas* by the back door and out of the *Vedi* the midday performance afterwards beginning with the *pratisarpana* or 'creeping back to the *Sadas* with homage to the *dhishṛya* hearths, &c

what rays of his there are they are the All gods therefore he draws it with the Sukra cup

27 He draws it from that (Soma in the Droṇa kalasa) with (Vâg S VII 33 Rîg veda I 3 7) 'Ye protectors and supporters of men O All-gods come hither ye givers to the givers liquor!—Thou art taken with a support thee to the All-gods' with This is thy womb thee to the All gods' he deposits it<sup>1</sup>, for it is for the All gods that he draws it

## SECOND BRAHMANA

I Now truly when the Hotrî pra ses (recites the sastra<sup>2</sup>), he sings and to him thus singing the

<sup>1</sup> Viz in the place of the Sukra cup on the south east corner of the khara or mound.

<sup>2</sup> Every chant or hymn (stotra) of the Udgatrîs is followed by a song of praise (sastra) recited by the Hotrî or one of his three assistants (Maitrâvaruṇa Brahmanakṣamsin, and Akṣâvaka) the first two sastras at each savana being recited by the Hotrî and the three additional ones at the morning and midday feast by his assistants (Hotrakas) The exact correlation between the stotras and sastras at the three savanas will appear from the following table —

### I Prâtaṣ savana

|   |                        |   |                           |
|---|------------------------|---|---------------------------|
| 1 | Bahîṣ pavamâna stotra. | 1 | Âgya sastra (Hotrî)       |
| 2 | Âgya stotra            | 2 | Prâṭiga sastra (Hotrî)    |
| 3 | } dhuryas              | 3 | } Âgya sastras (Hotrakas) |
| 4 |                        | 4 |                           |
| 5 |                        | 5 |                           |

### II Mâdhyandina savana

|    |                              |    |                            |
|----|------------------------------|----|----------------------------|
| 6  | Mâdhyandina pavamâna stotra. | 6  | Marutvatîya sastra (Hotrî) |
| 7  | Prîṣhîṭa stotra              | 7  | Nîṣkevalya sastra (Hotrî). |
| 8  | } dhuryas                    | 8  | } (Hotrakas)               |
| 9  |                              | 9  |                            |
| 10 |                              | 10 |                            |

Adhvaryu responds (prati â-gar), whence the name response (pratigara)

2 [The Hotrî] calls upon that (Adhvaryu) seated (before him) with his face towards the east<sup>1</sup> For all

### III Trîtiya savana

|                                       |                               |
|---------------------------------------|-------------------------------|
| 11 Ârbhava (or Trîtiya) pava<br>mâna  | 11, Vairvadeva sastra (Hotrî) |
| 12 Agnishôma saman (Yagñâ<br>yagnîya) | 12 Âgnimâruta-sastra (Hotrî)  |

These are the twelve stotras and sastras of the Agnishôma. At the Ukthya sacrifice, the performance of the evening feast is completed by the addition of three uktha stotras and sastras one for each Hotraka.

<sup>1</sup> While the Adhvaryu sits before the Sadas with his back to the Hotrî (p 322 note 1) the latter performs the (tûshnîm) gapa—i.e. the muttering of the formula. May Father Mâtariśvan grant flawless (verse-) feet! may the bards sing flawless hymns! &c. Ait Br II 38. Asv. Sr V 9 1—after which he addresses to the Adhvaryu his call (âhâva) sômsâvôm (let us two recite Om)!—which formula is used at all sastras except that, at the midday and evening libations it is preceded by Adhvaryo (O Adhvaryu) while at the evening savana the first syllable of the verb is repeated thus sosomsavo—The Adhvaryu rises, turns round so as to face the Hotrî and responds by sônsamo daiva (we recite O divine one)! According to Ait Br III 12, the Âhava and Pratigara together are to consist of the number of syllables corresponding to the metre of the respective libation viz 8 11 12 respectively. Then follows the Hotrî's Tûshnîm samsa or 'silent praise' viz 'Earth! Agni is the light the light is Agni: Om!—Indra is the light, Ether! the light is Indra: Om! Sûrya is the light the light, Heaven! is Surya: Om!—This is followed by a Puroruk, or preliminary invocation of a deity recited in a loud voice and consisting of twelve short formulas resembling the Nivid (part 1, p 114 note 2 1b I 4 2 5 seq) which indeed takes its place in the sastras of the midday and evening libations, being inserted in the middle or before the last verse of the hymn of the sastra viz Agni kindled by the gods, Agni kindled by man, Agni the well kindling, the Hotrî chosen by the gods, the Hotrî chosen by men, the carrier of offerings, the leader of sacrifices, the irresistible Hotrî, the swift carrier of oblations may he, the god,

others except the Udgâtr̥ perform their priestly duties while facing the east, and in this manner that priestly duty of his is performed towards the east

3 Now the Udgâtr̥ is Pragâpati and the Hot̥r̥ (being) the R̥ik (fem) is a female And when he chants, then the Udgâtr̥, Pragâpati implants seed in the female Hot̥r̥ the R̥ik, this the Hot̥r̥ brings forth by means of the sastra (recitation) he sharpens

bring hither the gods! may Agni the god worship the gods! may (Agni) the knower of beings perform the sacrificial rites! (Ait Br II 34) Then follows the hymn the Âgya sukta the chief part of the sastra viz. Rig veda III 13 To him your god Agni, will I sing with loudest voice, may he come hither to us with the gods, may he, the best offerer sit down on our sacred grass! &c the seven (anushubh) verses of which are recited in the order 1 5 4 6 3 2 7 The first and last verses being however repeated thrice the number is thus raised to eleven The recitation of the hymn is followed by the so called ukthavîrya (the strength of the praise) consisting of the formula uktham vâkî praise hath been sung with some words added to it differing at different sastras—at the present sastra ghoshâya tvâ thee (I have recited) for sound (praise)! [for school differences as to these formulas see Haug Transl Ait. Br p 177]—to which the Adhvaryu responds, Om ukthasâk yea, singer of praise! The Ukthavîrya, together with the response is again to consist of as many syllables as the characteristic metre of the respective libation Then follows the recitation by the Agnidhra (Ait Br VI 14) of the yâgya or offering prayer viz Rig veda III 25 4—As regards the term agya the Pañk Br VII 2 1 2 derives it from agî a race, in accordance with the following legend When Pragâpati offered himself as a sacrifice to the gods the latter could not agree as to which of them should have the first share Pragâpati then proposed that they should run a race for it In this race Agni came off first, then Mitra varuna, then Indra To each of these three divinities an âgya was thereupon assigned and by a secret understanding between Indra and Agni, these two divided the fourth agya between them Hence the âgneya, maitrâvaruna andra, and andrâgna sastra (and stotra), belonging to the Hot̥r̥ Maitrâvaruna, Brâhmanakṣamsin and Akṣavâka priests respectively

it even as this man is sharpened<sup>1</sup>, and because he thereby sharpens (so) therefore it is called *sastra*.

4 Having turned round (so as to face the *Hotrī* the *Adhvaryu*) then responds thereby he quickens<sup>2</sup> that implanted seed On the other hand, were he to respond while standing with his face turned away (from the *Hotrī*) that implanted seed would assuredly perish away, and would not be brought forth but thus facing each other (the male and female) bring forth the implanted seed

5 Now the strength of the metres was exhausted by the gods, for it was by the metres that the gods attained the world of heaven And the response (song) is ecstasy (*mada*<sup>3</sup>)—what ecstasy there is in the *ṛik* and that which there is in the *Sâman* that is sap this sap he now lays into the metres, and thus makes the metres of restored strength and with them of restored strength they perform the sacrifice

6 Hence if (the *Hotrī*) recites by half verses, let (the *Adhvaryu*) respond at each half verse, and if he recites by *pâdas* (hemistichs) let him respond at each *pâda* For whenever in reciting he (the *Hotrī*) draws breath there the *Asura-Rakshas* rush into the sacrifice there he (the *Adhvaryu*) closes it up by means of the response, so that the evil spirits the *Rakshas* cannot rush in and thus he destroys the world of the sacrificer's enemies

<sup>1</sup> That is, fashions him, or makes him slender A fanciful derivation of *sastra* (*sams*, to recite praise of carmen) from the root *śā* (so) to sharpen (? or from *śas*, to cut, carve) *Yathâyam purovartī purushas tikshnakṛtāḥ avaya(va)vibhāgena spashīkṛtas tathā sastrenaitad retāḥ syati spashāṃ karoti Sây*

<sup>2</sup> *Upanimadati* cheers the *Kāṇva* text (W) has '*upanivadati*.

<sup>3</sup> Or intoxication, intoxicating drink. See paragraph 10, and p 330, note 1



7 Now, in the beginning the metres consisted of four syllables. Then Gagatī flew up for Soma and came back leaving behind three syllables. Then Trishūbh flew up for Soma and came back leaving behind one syllable. Then Gâyatrī flew up for Soma and she came back bringing with her those syllables as well as Soma. Thus she came to consist of eight syllables wherefore they say Gâyatrī is octosyllabic.

8 With her they performed the morning feast of the Soma sacrifice—whence the morning feast pertains to Gâyatrī. With her they performed the midday feast. Trishūbh then said to her: 'To thee will I come with three syllables: invite me, and exclude me not from the sacrifice!'—'So be it!' she said and invited her. Thus the Trishūbh came to consist of eleven syllables and therefore they say

The midday Soma feast pertains to Trishūbh.

9 With her (Gâyatrī) indeed they performed the evening feast. Gagatī then said to her: 'To thee will I come with one syllable: invite me and exclude me not from the sacrifice!'—'So be it!' she said and invited her. Thus the Gagatī came to consist of twelve syllables, and therefore they say: The evening Soma feast pertains to Gagatī.

10 As to this they say: Surely all the Soma feasts pertain to Gâyatrī since Gâyatrī alone went on increasing. At the morning feast he should therefore respond with a complete (formula) for complete.<sup>1</sup> Gâyatrī returned. At the midday feast

<sup>1</sup> Or perhaps successful, *samsiddhā* [*svakīṇy* akṣharāṇy aparītyagyavikṛitā (?avikṛitā) Say]. The response (*pratigara*) here alluded to, is probably the one ordinarily used by the Adhvaryu, whenever the Hotṛi pauses in his recitation, at the end of half

(he responds with a formula) containing once (the verb) to rejoice (mad)<sup>1</sup> for she (Trishṭubh) came back leaving one syllable behind, and with that same (formula) he then completes her, makes her whole —

11 When trishṭubh verses were recited. At the evening Soma feast (the Adhvaryu responds with a formula) containing thrice (the verb) to rejoice<sup>2</sup> for she (Gagatī) came back leaving three syllables behind and with these (formulas) he then completes her, makes her whole,—

12 When (the hymn) to Heaven and Earth is recited<sup>3</sup> Now these creatures subsist on those two

verses (or pādas) nivids &c. viz Othāmo daiva —or Ōthāvo daivom whenever the Hotṛi puts in the sacred syllable om 'Tasmāt karānād gāyatra-prātaḥsavane samsiddham avikṛitam vi-dhasyamānam omantam prati grīhṇyāt, Sāy For the Adhvaryu's response 'samsāmo daiva, to the Hotṛi's summons (ahāva) see p 326 note 1

<sup>1</sup> When the first verse of the trishṭubh hymn, Rīg veda X, 73, is recited by the Hotṛi in the Marutvatīya Sastra at the midday feast, the Adhvaryu's response is madāmo daiva (we rejoice O divine one) Katy X 3 8 cf Weber Ind Stud X, p 37

<sup>2</sup> According to Kāty X, 6 6 madāmo daiva is optionally the Adhvaryu's response at the recitation in the Agnimārutra Sastra of three of the so called Anupāniya (or Svādushkṛīya) trishṭubh verses VI 47 1-4 (see note on IV 4 2 18) Possibly the present paragraph may refer to those verses in which case the words when trishṭubh verses are recited would begin a fresh paragraph Sāyana, however seems to take it in the same way as above, cf also the Kāṇva reading in next note

<sup>3</sup> This is the (Gagatī) hymn I 159 recited in the Vairvadeva Sastra. According to Kāty X 6 5 the response is to be thrice (after each of the three first verses) madāmo daiva. The Kāṇva has for paragraphs 10-12 At the morning feast he responds by a complete (formula), for complete Gāyatrī returned At the midday feast he responds once with one containing "mad, when he

the heaven and the earth—he thereby imbues those two heaven and earth with vigour and upon those two thus vigorous and affording the means of subsistence, these creatures subsist. Let him respond with 'Om' only for that is truth that the gods know.

13 Now some respond with 'Othāmo daiva vāk' saying. The response is speech (vāk) thus we obtain speech. But let him not do this, for surely, in whichsoever way he may respond speech is obtained by him since he responds by speech. Let him therefore respond with Om<sup>1</sup> only, for that is truth, that the gods know.

### THIRD BRĀHMANA

#### C THE MADHYANDINA SAVANA OR MIDDAY SOMA FEAST

1 He presses out (the Soma juice) with Ihā!<sup>1</sup> Ihā<sup>2</sup>! (hither) whereby he draws India nigh and

recites trishvubh verses for she (I rishvubh) returned leaving one syllable behind hereby now he completes her makes her whole. At the evening feast with something containing three mad for she (Gagati) returned leaving three syllables behind he evn now he completes her makes her whole. At the (yamn) to Heaven and Earth he responds with one that contains mad when he recites (the hymn) Heaven and Earth—these creatures subsisting on those two Heaven and Earth—he thereby puts juice into them and upon those two thus rendered juiceful these creatures subsist. He responds with Om for that is truth, that the gods know.

<sup>1</sup> That is instead of vak hence 'Othāmo daivom Om pure and simple is the response at the end of the sastra.

<sup>2</sup> 'Iha (here hither) with the last syllable protracted. The Hotr's cup with the Nigrābhya (vasatvani) water having been handed to the sacrificer and the fillet or band (ushnisha) with which the Soma plants are tied together to the Grāvastut the pressing is performed in the same way as the great pressing at

with 'Brīhat' Brīhat' (great) whereby he draws Indra<sup>1</sup> nigh

2 The Sukra and Manthin grahas he draws first for thereby the Soma feast comes to be supplied with pure Soma (sukra) Thereupon the Âgrayana for that (cup) is drawn at all (three) feasts Then the Marutvatīya cup then the Ukthya for here also there are songs of praise (Uktha)<sup>2</sup>

3 Now some draw the Marutvatīya after they have drawn the Ukthya but let him not do this — let him rather draw the Ukthya after he has drawn the Marutvatīya

the Prataṣsavana (see p 256 note 1) Meanwhile the Grāvastut takes the band and winds it thrice round his head and face from left to right And whenever Soma stalks are taken out for pressing he extols the stones by chanting the Grava stotra or praise of the stones According to Aśv Śr V 12 Ait Br VI 7 2 this chant consists of the verses Rīg veda I 24 3 V 81 1 VIII 81 1 VIII, 1 1 followed by the hymn X 94 ascribed to the serpent Rīshi Arbuda Before the last verse of this hymn he inserts the hymns X 76 and X, 175 (ascribed to the serpents Garatkarna and Arbuda respectively) and either before or between or after these two hymns he throws in the pāvamanī (Rīg veda IX) according to requirement, till the pressing is completed, or the libations are to be drawn when having wound up with the last verse of the first Arbuda hymn, he makes over the band to the sacrificer The five cups mentioned in paragraph 2 are filled from the stream of Soma flowing from the Hotṛ's cup into the Dronakalasa the Âgrayana (p 290 note 2) however being taken (in the Âgrayana sthālī or bowl) from that and two other streams poured by the Unnetṛ from the Adhavanīya and by the Pratuprasthâṛ from some vessel containing the Soma previously kept in the Âgrayana sthālī

<sup>1</sup> Probably on account of the connection of the Brīhat sâman with Indra, see part 1, p 196 note 2

<sup>2</sup> See p 294 note 2 Sayana here curiously explains the term by stotrāṇi.

4 These then are five grahas he draws for that midday Pavamâna chant is a thunderbolt hence it is a fifteenfold five hymned chant<sup>1</sup> for the thunderbolt is fifteenfold<sup>2</sup> He is so by means of these five grahas (cups of Soma<sup>3</sup>) for five are these fingers and with the fingers he hurls (the thunderbolt)

5 Indra hurled the thunderbolt at Vṛitra and having smitten Vṛitra the wicked and safety and peace being secured<sup>4</sup> he led forth the dakṣiṇās (gifts to priests) Wherefore now also, wher they (the Udgatṛis) chant the midday Pavamana, and safety and peace are secured the dakṣiṇās are led forth And so forsooth does he now by means of those five cups of Soma hurl the thunderbolt at the wicked hateful enemy, and having smitten Vṛitra the wicked, and safety and peace being

<sup>1</sup> The Mâdhyai dina pavamâna stotra Sâman II 22-29 is made up of three hymns (sûkta) consisting of three gâyatrî (22-24) two brîhatî (and satobrîhatî 25 26) and three trishubh verses (27-29) respectively These are chanted in such a way as to produce five Saman hymns (i e a hymn of three verses), viz the gâyatrî triplet is chanted twice in the Gâyatra and Amahîyava tunes —the brîhatî satobrîhatî couplet is likewise chanted twice in the Raurava and Yaudhâgaya tunes the two verses being as usual (by the repetition of certain pâdas) made into three These, with the addition of the trishubh hymn, chanted in the Aurana tune, make five Sâman hymns of three verses each, or altogether fifteen verses (pankadasastoma)

<sup>2</sup> Or consists of the fifteenfold (chant) as Sayana takes it. Regarding the connection between the pankadasa-stoma (the characteristic stoma of the midday pressing) and Indra (the deity of the midday pressing) see part I introd p xviii

<sup>3</sup> Perhaps graha has here a double meaning viz that which is taken a draught cup of Soma and 'the taker, seizer

See p 289 note 4

secured he leads forth the dakṣiṇās This is why he draws those five cups

6 Then as to why he draws the Marutvattiya cups Now this, the midday pressing feast is Indra's special (nīshkevalya) feast thereby he strove to smite Vṛtra thereby he strove to vanquish him But the Maruts having on that account<sup>1</sup> withdrawn, were standing on an Asvattha tree<sup>2</sup> (Ficus Religiosa) Now Indra is the nobility and the Maruts are the people and through the people the noble becomes strong therefore the two Ritu cups (they say)<sup>3</sup> may be of asvattha wood, but in reality they are of kārshmarya wood

7 Indra called on them saying Do ye join me that with you as my force I may smite Vṛtra! They said, What will be our (reward) then? He drew those two Marutvattiya cups for them

8 They said 'Having put aside this one (cup) for our vigour we will join thee Having accordingly put it aside for their vigour<sup>4</sup>, they joined him But Indra sought to obtain it thinking They have come to me after putting aside their vigour

<sup>1</sup> Lit. thus, itisabdenâpakramanâprakâro bhīmayena pradarśyate Sây

<sup>2</sup> This passage would seem to be based on a mistaken interpretation of Rīg veda I 13, 8 where the bard says that the victorious (gāyavaḥ) have come nigh to the asvattha the gāyavaḥ here evidently referring (not to the Maruts as in I 119 3) but to the powerful draughts of Soma flowing into the asvattha vessel The Kārva text reads, Sâ (i e vis, the people or Maruts) hārvatthe tish/hate

<sup>3</sup> The Kārva text inserts 'ityāhuḥ

<sup>4</sup> The context seems to be purposely ambiguous as it may also be construed thus They said 'After putting aside this (cup) we will come (attam) to strength Having accordingly put it aside, they came to strength

9 He said 'Do ye join me with vigour! — Then draw a third cup for us they said He drew a third cup for them, with 'Thou art taken with a support —thee for the vigour of the Maruts! They then joined him with vigour—and he conquered with them, and smote Vṛtra with them — for Indra is the nobility and the Maruts are the people and through the people the noble becomes strong Hence he now bestows that strength on the nobility, and therefore he draws the Marutvatīya cups

10 Let him draw them for Indra Marutvat (accompanied by the Maruts) and not for the Maruts likewise For were he also to draw cups for the Maruts he would make the people refractory to the nobility He thus assigns to the Maruts a share therein after Indra whereby he makes the people subservient and obedient to the nobility therefore let him draw the cups for India Marutvat, and not for the Maruts likewise

11 But he was afraid of their desertion — Lest they should desert me lest they should take to some other (party)<sup>1</sup> so thinking he by that (share in the libation) made them unwilling to desert him This is why he should draw the grahas for Indra Marutvat

12 He draws them with the two vessels of the seasons for the year the sacrifice means the seasons There at the morning Soma feast they are overtly attended to in that he draws the grahas for the seasons<sup>2</sup>, and now they are covertly attended

<sup>1</sup> For the construction see p. 33 note 1

<sup>2</sup> See IV 3, 1 3 seq

to in that he draws the Marutvatīya grahas with the two vessels of the seasons

13 He draws (the first) from that (stream of Soma)<sup>1</sup> with (Vâg S VII, 35, Rîg veda III 51, 7),

O Indra, leader of the Maruts, drink thou the Soma here as thou drankest of the liquor at (the sacrifice of) the Son of Saryâti by thy guidance, in thy protection, O Lord, do the wise serve thee with good offerings!—Thou art taken with a support thee to Indra Marutvat!—This is thy womb thee to Indra Marutvat!

14 [The second he draws<sup>2</sup> with Vâg S VII 36

<sup>1</sup> See p 331, note 2

<sup>2</sup> Here the author again anticipates important parts of the performance being not even referred to. On the present occasion only one Marutvatīya cup is drawn and deposited on the mound (khara). The Ukthya cup having then been drawn and deposited the priests leave the Havirdhâna in the same way as at the morning performance (see IV 2 5 1 with note) and perform the Viprud homas or drop-offerings. Thereupon the priests creep (sarp), with their upper bodies bent parallel to the ground to the Sadas where near the Udumbara post the chanting of the midday Pavamana stotra now takes place after the necessary preliminaries. If the Pravargya has been performed on the preceding day (see III 4 4 1 with note) the Dadhi gharma or libation of hot milk mixed with sour milk, is now made. Then follow the oblations from the Savanīya puroḍāsa (see IV 2 5 15 seq and p 323 note 1). Thereupon filling of the cups of the ten Kamasins, and the libations from (and drinking of) the Sukra and Manthun cups. After the eating of the Iḍa of the puroḍāsas the Dākshīṇya homas and distribution of the sacrificial fees take place as set forth in the next Brâhmaṇa. Thereupon the Adhvaryu calls on the Matrâvaruṇa to pronounce the invitatory prayer to Indra Marutvat (viz Rîg veda III 51 7). O Indra attended by the Maruts, here drink the Soma &c followed by the order (praisha). Let the Hotṛ pronounce the offering prayer to Indra Marutvat!



Rig veda III 47 5] 'The mighty bull followed by the Maruts the bountiful divine ruler Indra—him the all-subduing the terrible bestower of victory do we now invoke for new favour—Thou art taken with a support thee to Indra Marutvat!—This is thy womb thee to Indra Marutvat!—with 'Thou art

The Pratiprasthâtrî now draws a second Marutvatîya cup in the other Ritu pâtra The offering prayer (Rig veda III 47 2 United with the host of Maruts O Indra drink the Soma, O wise hero! &c) having meanwhile been pronounced by the Hotrî the Adhvaryu makes libations from the first cup at the Vasha and Anuvasha Then pouring the remains of the juice into some other vessel to be taken to the Sadas he enters the Havirdhâna and draws the third Marutvatîya graha with the cup just emptied. Having deposited it he betakes himself to the Sadas to drink with the Hotrî the remains of the first libation. Thereupon the Hotrî recites the Marutvatîya Sastra

The Marutvatîya Sastra consists of the following parts After the summons (âhâva) to the Adhvaryu and the response (pratigara) of the latter the Hotrî intones the

Pratipad (opening triplet), Rig veda VIII 57, 1-3, followed by the Anukâra (sequel), VIII 2 1-3

Then the Indranihava pragatha (VIII 53 5) and the Brâhmanaspatya pragatha (I, 40 5)

Then follow the three Dhâyyâs (complementary verses) III 20 4, I, 91 2 I 64 6, and the Marutvatîya praga ha VIII 89 3 succeeded by the hymn X 73, the chief part of the Sastra, in the middle of which (after the sixth verse) the Nivîd (Let us sing, Om! may Indra with the Maruts drink of the Soma, &c) is inserted.

Having recited the last verse (paridhâniya or closing verse) of the hymn, he concludes the Sastra by the Ukthavîrya, Praise has been sung to Indra who hears thee! Thereupon the offering prayer III, 47 4 is pronounced, and libations are made, both at the Vasha and Anuvasha by the Adhvaryu from the third and after him each time by the Pratiprasthâtrî from the second graha.

The priests having drank in the Sadas the Soma remaining from the grahas and in the kâmasas, the Mâhendra cup is drawn

taken with a support thee for the strength of the Maruts<sup>1</sup> he draws the third cup

15 Thereupon he draws the Māhendra cup For Indra was then bound up with evil, in the shape of the people, the Maruts, as one might for the sake of victory eat from the same vessel with the people<sup>1</sup> so it was when they drew a cup for him in common with the Maruts

16 When all was conquered and free from danger and injury, the gods plucked him from out of all evil—even as one might pluck out a reed from its sheath—when they drew the cup for the Great Indra And even as the reed becomes leafless, so is he thereby freed from all evil when one draws the Māhendra cup

17 And again why he draws the Māhendra cup Before the slaughter of Vṛtra, he was indeed Indra but when he had slain Vṛtra, he became the Great Indra even as one who has conquered all around, becomes a Great King (mahārāja) therefore he draws the Mahendra cup And moreover he forsooth makes him great for the slaughter of Vṛtra therefore also he draws the Māhendra cup He draws it in the Sukra vessel for bright (sukra) and great indeed is he (the sun) that burns yonder therefore he draws it in the Sukra vessel

18 He thus draws it from that (Drowakalasa or Putabhṛt) with (Vāg S VII 39, Rīg veda VI, 19, 1), Great is Indra and hero-like, gladdening the people, of double stature and unimpaired in power For our sake he waxed strong for heroic deed,—great and broad was he, and

<sup>1</sup> That is, as a chief or lord might do so with a clansman (var-yena Kāṇva text) or as the master of a house with his servants

well-shapen by the shapers —Thou art taken with a support thee to Mahendra! —with This is thy womb thee to Mahendra! he deposits it for it is indeed for the Great Indra that he draws it

19 And having bespoken (the chant<sup>2</sup>) he says this speech — Pressers press ye! make the mortars

<sup>1</sup> Or according to Ludwig rendered favourable by the performers (priests)

<sup>2</sup> That is the (first) *Prīsh/ha* stotra consisting of the *Rathan-tara saman Sāmav* II 30-31 For the way in which the two verses are manipulated (by repetition of the last pāda of the first and of the second pāda of the second verse) so as to yield a three versed choral see Haug *Alt. Br* II p 198 Weber *Ind. Stud* VIII p 20 These chants derive their name from the circumstance that the *Sāmans* employed in them are capable of being used as *prīsh/has* that is, of being chanted twice with another *Sāman* inserted between them,—or to speak symbolically to serve as the womb for the reception of an embryo For this purpose the *Rathan-tara* and *Brīhat Sāmans* are chiefly used See note on IV 5 4 13 Whenever the *Prīsh/has* are chanted in this way (which they are not at the ordinary *Agnish/oma*) it is chiefly at this very place in the *Soma* performance at the midday libation The chant is succeeded by the recitation by the *Hotrī* of the *Nishkevalya Sastra* consisting of the following parts The *Āhāva* (and *pratigara*) is followed by the *Stotriya* (*Rig veda* VII, 32 22-23 identical with the *Rathan-tara*) and *Anurūpa* (VIII 3 7-8) *pragathas* then a *dhayya*, X 74 6 the *Sama pragātha*, VIII 3 1 and the hymn (to *Indra*) I 32 with the *Nivid* inserted in the middle (after the eighth verse) Finally the *Hotrī* pronounces the *Ukthavīrya*, and the offering prayer VII 22 1 after which the *Māhendra* libation is poured into the fire

Then follows the distribution of the *Ukthva graha* among the three assistants of the *Hotrī* and the recitation of their (*nishkevalya*) *sastras*—each preceded by a *Prīsh/ha* stotra [*Samav* II 32-34 (chanted to the *Vāmadevya-sāman*), 35-36 (*Naudhasa*) 37-38 (*Kāleja*) respectively]—as at the conclusion of the morning performance see p 295 note 2 Thereupon he addresses the above summons to the respective priests, for the preparations necessary for the evening pressing

resound! Agnidh stir the sour milk! be thou mind-ful of Soma's (pap)! It is for the evening's press-feast that those pressers press out (the Soma juice), for the evening feast they make the mortars resound, for the evening feast the Agnidh stirs the sour milk, for the evening feast he boils the pap for Soma. For these two press feasts the morning feast and the midday feast, are indeed rich in pure Soma are rich in juice but that third press feast is emptied of the pure Soma. Hence he forms it from out of this midday feast, and thus that third press feast becomes for him rich in pure Soma, rich in juice this is why he now speaks that speech

#### FOURTH BRAHMANA

1 Now, they slay the sacrifice, when they spread (perform) it —to wit, when they press out the king (Soma), they slay him when they quiet the victim, they slay it and with mortar and pestle with the upper and nether millstone, they slay the havis offering

2 When slain that sacrifice was no longer vigorous. By means of dakṣhīnās (gifts to the priests) the gods invigorated it hence the name dakṣhīnā, because thereby they invigorated (dakṣhay)it. What ever therefore, fails in this sacrifice when slain that he now invigorates by means of gifts to the priests then the sacrifice becomes indeed successful for this reason he makes gifts to the priests

3 Now at the Haviryagñā indeed, they give as little as six or twelve (cows<sup>1</sup>) but no Soma-sacrifice should have dakṣhīnās of less than a hundred For

<sup>1</sup> See II, 2 2, 3-5

he Pragâpatî forsooth is the visible sacrifice and man is nearest to Pragâpatî, and he has a life of a hundred years a hundred powers a hundred energies Only by a hundred he invigorates him and not by less than a hundred wherefore no Soma sacrifice should have dakshinâs of less than a hundred nor should any one officiate as a priest for a sacrificer at a (Soma sacrifice) where less than a hundred are given — lest he should be an eyewitness when they will but slay and not invigorate him (Soma)

4 Now, truly there are two kinds of gods for the gods forsooth are the gods, and the learned Brâhmans versed in sacred lore are the human gods And the sacrifice to them is twofold, oblations (being the sacrifice) to the gods and gifts to the priests being that to the human gods to the learned Brâhmans versed in sacred lore With oblations forsooth one gratifies the gods and with gifts to the priests the human gods, the learned Brâhmans versed in sacred lore These two kinds of gods when gratified, convey him to the heavenly world.

5 But it is to the officiating priests forsooth that these gifts of his belong for they prepare him an other self,—to wit this sacrifice consisting of *Rik* and *Yagus* and *Sâman* and oblations—that becomes his self in yonder world It is they that have generated me from this (consideration) he should give the gifts to officiating priests and not to non-officiating

6 Having gone back to the Gârhapatya fire<sup>2</sup> he

<sup>1</sup> For he Soma doubtless is the visible Pragâpatî (pratyaksham pragâpatîh) Kanva text

<sup>2</sup> That is the fire at the front door of the hall (the old Ahavaniya fire) Each priest has to perform two such dakshinâ homas

offers the gift offerings Having tied a piece of gold in a fringed cloth<sup>1</sup> and laid it (into the spoon) he offers May there be a place for me in the world of the gods<sup>1</sup> With this hope he offers whoever offers that same sacrifice of his goes to the world of the gods, and behind it goes the gift he gives to the priests, and holding on to the gift follows the sacrificer

7 Now there are four (kinds of) gifts to priests — gold the cow cloth and the horse But it is not proper that he should lay a horse's foot or a cow's foot (into the spoon) hence he ties up a piece of gold in a fringed cloth and having laid it (into the spoon) he offers

8 He offers with two verses to the Sun For yonder world is shut off by darkness and dispelling the darkness by that light he reaches the heavenly world therefore he offers with two verses to the Sun

9 He offers with this gâyatrî verse (Vâg S VII 41 Rîg-veda I 50 1), 'The lights bear on high that divine knower of beings Sûrya, that all may see him—Hail!'—for the gâyatrî is this earth and she is a safe resting place hence he thereby stands firmly on this safe resting place

10 He then makes the second offering with this trishûbh verse (Vâg S VII 42 Rîg-veda I, 115 1) 'The brilliant front<sup>2</sup> of the gods hath risen,

of ghee For the Hotri's formulas see Asv. Sr V 13 14 For the proper place of these offerings in the performance see p 336 note 2

<sup>1</sup> Or rather in a cloth such as is used at a darâhomî, or oblation at which the fringe (or unwoven end) of a cloth is used (darâhomîya).

<sup>2</sup> That is, either 'face' or van guard anîka.

the eye of Mitra Varuṇa and Agni Sūrya the soul of the movable and immovable hath filled the heaven and the earth and the air,— Hail! whereby he approaches the world (of the gods)

11 He then makes either one or two oblations on the Āgnīdhra (fire) The reason why he makes one or two oblations on the Āgnīdhra fire is that Agni rules over beasts (cattle)<sup>1</sup>, and they lie round about him on every side it is him he pleases by this oblation and thus pleased he is gracious unto this (sacrificer) and the latter offers (to the priests a cow) graciously given up by him (Agni)

12 He offers with (Vāg S VII 43 Rīg veda I 189 1) 'O Agni, lead us on a good path unto wealth, thou O god that knowest all works! keep thou from us the sin that leadeth astray and we will offer unto thee most ample adoration,— Hail! Thereupon, if he intends to give away a horse, harnessed or unharnessed let him make a second oblation, but if not, he need not attend to this

13 He offers with (Vāg S VII 44), May this Agni make wide room for us may he march in front smiting the haters! May he gain riches in the winning of riches may he, fiercely rushing conquer the enemies! Hail! for the horse is a winner of riches (spoils, prizes)

14 Thereupon, taking some gold, (the sacrificer)

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<sup>1</sup> For this usurpation, on the part of Agni, of one of Rudra's functions Sāyana refers to a legend in the Taittirīyaka (Taitt S I 5, 1) where Agni is identified with Rudra, Agni being so called because he roared (rud) See also Sat Br I, 7, 3 5

goes to the hall South of the altar stand the Dakṣiṇā (cows) Standing in front of the hall, he respectfully addresses them<sup>1</sup> with (Vāg S VII 45)

By your beauty have I come to beauty'  
Now at first cattle did not submit to being given away Laying aside their own beautiful forms<sup>2</sup> they approached with their (bare) bodies The gods then went up to them from the offering ground with their (the animals) own forms, and they, knowing their own forms resigned themselves and became well-disposed to being given away And in like manner does he now go up to them from the offering ground with their own forms and they knowing their own forms, resign themselves and become well disposed to being given away

15 May the all knowing Tutha distribute you! —Now Tutha is the Brahman he thus distributes them by means of the Brahman And the Brahman knows who is fit to receive a dakṣiṇa and who is unfit thus these (cows) of his are given away only to him who is fit to receive a dakṣiṇā and not to him who is unfit.

16 Go ye forward in the way of truth —for whosoever walks in the way of the gods walks in the way of truth,— ye of shining (kandra) gifts<sup>1</sup> whereby they walk with that light (kandra the moon)

<sup>1</sup> The cows are driven past him along the back of the altar between the hall and Sadas and then along the north side of the altar south of the Āgnidhra and between the pit (kātvala) and heap of rubbish (utkara) the sacrificer following them as far as the Āgnidhra At the same time the Subrahmanyā litany (see III 3 4 17 seq) may be recited

<sup>2</sup> Śāyana explains 'rūpāni by sāmāthyāni, capabilities powers



17 He then goes to the Sadas saying Behold thou the heaven behold the air! whereby he means to say May I through thee the dakṣiṇā see the (heavenly) world

18 Thereupon he looks on the Sadas with 'Unite with the Sadas priests' whereby he means to say May the Sadas priests not go beyond thee!

19 He then takes the gold and goes up to the Āgṇīdhra (fire house) saying (Vāg S VII 46) May I this day obtain a Brahman who has a father and forefathers!—for he who is renowned and of renowned family is one who has a father and forefathers and by the gifts which he gives to a renowned (priest) though they be but few he gains great things — A R̥ishi, the scion of R̥ishis for he who is renowned as learned in sacred lore is a R̥ishi the scion of R̥ishis,— of well bestowed gifts for he indeed is one on whom gifts are well bestowed

20 Having thus respectfully sat down by the Agṇīdh he gives him the gold with Given (rāta) by us go ye to the gods! —for whatever sacrificial gift he gives unhesitatingly, with a liberal (rata) mind thereby he gains great things Go ye to the gods he says for he who sacrifices sacrifices with the hope May there be a place for me in the world of the gods, and he thus makes him a sharer in the world of the gods — Enter ye to the Giver! whereby he means to say Enter ye into me! and thus those (cows)<sup>1</sup> do not get lost to him And as to his giving

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<sup>1</sup> The cows (and other gifts) are presented at the same time viz either a hundred to each officiating priest, or to each his proportionate share of an aggregate of a hundred cows viz twelve cows

a dakṣiṇā first to the Agnidh, it was from thence (from the Agnidhra)<sup>1</sup> that all the gods gained immortality therefore he gives the dakṣiṇa first to the Agnidh

21 Then, approaching in the same way, he gives some gold to an Atreya<sup>2</sup> For, at the time<sup>3</sup> when they recite the morning prayer they were once upon a time singing praises here in front<sup>4</sup> Now Atri was the Hotṛ of the R̥ṣhis Then the darkness of the Asuras came rushing into the Sadas The R̥ṣhis said to Atri, 'Come back here and dispel this darkness!' He dispelled that darkness and thinking He indeed is the light who has dispelled this darkness they brought him this light gold, for a sacrificial gift—for gold is indeed light, and by that same splendour and energy the R̥ṣhi dispelled the darkness And so does he now also dispel the darkness by that light therefore he bestows gold on an Ātreya

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to each of the first four priests six to each of the second four (Brāhmaṇāśāmsin &c. see § 22) four to each of the third four, and three cows to each of the remaining four priests

<sup>1</sup> See III 6 1 27-28

<sup>2</sup> That is one of Atreya descent, who does not officiate as a priest, and who is seated in front of the Sadas According to the Kāṇva text (and Kāty X, 2 21) the Adhvaryu approaches him with 'Ka Ātreyaṃ—who (? sees) the Ātreya?—thrice repeated Katyāyana specifies some subdivision of the (female line of) the Ātreya race—also mentioned in the same order in the Pravara dhyāya—as excluded from this privilege. On this legend of V, 3 2 2, Taitt. S II 1 2 2, Tāndya Br VI 6 8, Ind Stud. III p 464

<sup>3</sup> Viz. early in the morning of the sutyā day, when the Prātara-nuvāka is recited. See p 229 note 2

<sup>4</sup> I take purā in the sense of 'in front (cf. III 9 1 12) that is, in the havirdhāna shed and not in that of 'formerly (Ind Stud X, 158) The Kāṇva text brings out the meaning still more clearly Sa yad ātreyaṃ huranyam dadāty atriḥ in vā r̥ṣhīṇāṃ hotā sa yatro

22 Then to the Brahman, for the Brahman watches over the sacrifice from the south Then to the Udgâtrî (chanter) then to the Hotrî, then to the two Adhvaryus seated in the cart-shed Then having returned (to the Sadas he presents gold) to the Prastotrî then to the Maitrâvaruṇa then to the Brâhmanâkṣamsin then to the Potrî then to the Neshtrî, then to the Akṣâvâka then to the Unnetrî, then to the Grâvastut then to the Subrahmanya To the Prâthhartrî he presents it last, since he is the restrainer (prâthhartrî)<sup>1</sup> he thus in the end restrains (the cows) for him, and so they do not become lost to him

23 Thereupon he (the Adhvaryu) says (to the Maitravaruṇa) Recite (the invitational prayer) to Indra followed by the Maruts! Now when in the beginning Pragâpati gave gifts Indra thought within himself 'Everything here forsooth he will give away and not anything will he leave for us' He then to stop the giving, raised up that thunderbolt Recite to Indra Marutvat! and thereafter he (Pragâpati) gave no more And in like manner is that thunderbolt Recite to Indra Marutvat! now raised up to stop the giving, and thereafter he (the sacrificer) gives no more

24 There are, then four (kinds of) sacrificial gifts Gold—thereby indeed he preserves his own life, for gold is life. That he (Pragâpati or Varuṇa) gave

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ha vâ ada âsinâḥ prataranuvakam anvâha tad dha smautat purâ sîno hota samsaty aha parât tamaḥ sado bhupulve Te hotus tamo vâ idam sado 'bhyaprosh/eti pratyam prehîṁ pratyam prehîṁ sa pratyam prait sa tat tamo pâhan &c Sâyana also interprets it by 'pûrvasmin pradese âhavanîyasya samîpe

<sup>1</sup> For the part taken by the Prâthhartrî in the chanting of stotras see p 310 note 1

to Agni, performing the office of the Agnidh (fire-kindler) wherefore now also gold is given to the Agnidh

25 Then the Cow—thereby he preserves his own breath for the cow is breath, since the cow is food and breath also is food her he gave to Rudra, the Hotr

26 Then Cloth—thereby he preserves his own skin for the cloth is skin this he gave to Brzhaspati who chanted

27 Then the Horse—for the horse is a thunder bolt he thereby makes the thunderbolt the leader And moreover he who sacrifices, sacrifices with the hope May there be a place for me in Yama's world! He thus makes him a sharer in Yama's world This he gave to Yama, the Brahman

28 The (proffered) gold he (the Adhvaryu) goes to meet (accepts) with (Vâg S VII 47) Let Varuṇa give thee to me (who am) Agni! for to Agni Varuṇa gave it. 'May I obtain immortality! be thou life to the giver, joy (mayas) to me, the receiver!

29 And the cow he accepts with Let Varuṇa give thee to me, Rudra! for to Rudra Varuṇa gave her 'May I obtain immortality! be thou breath to the giver strength (vayas) to me the receiver!

30 And the cloth he accepts with Let Varuṇa give thee to me, Brzhaspati! for to Brzhaspati Varuṇa gave it 'May I obtain immortality! be thou a skin to the giver, joy to me the receiver!

31 And the horse he accepts with 'Let Varuṇa give thee to me Yama! for to Yama Varuṇa

gave it May I obtain immortality! be thou a steed (haya<sup>1</sup>) to the giver strength (vayas) to me the receiver!

32 And whatever other gift he gives that he gives with the hope May I also have this in yonder world! That he accepts with (Vâg S VII 48) 'Who hath given it? to whom hath he given it? Hope hath given it for Hope hath he given it Hope is the giver Hope the receiver This to thee, O Hope!' Thus he assigns it to a deity

33 Here they say<sup>1</sup>,—Let him not assign it to any deity, for whatsoever deity he here kindles, that deity being kindled, becomes ever more glorious from one day to the morrow and to whatever fire he here adds fuel, that fire, being kindled, becomes ever more glorious from one day to the morrow, and ever more glorious does he become whosoever knowing this accepts (a gift) even as one offers in kindled fire so does he offer that (gift) which he gives to one learned in the scriptures Therefore he who is learned in the scriptures need not assign (the gift to a deity)

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<sup>1</sup> The Kânva text of this paragraph seems more correct Thus he assigns it to deities for when he bestows (abhyâdha) anything on a deity that deity thereby shines ever more brilliantly, and whatever (fuel) he adds to the fire thereby it shines ever more brilliantly and more glorious does he become from day to day whosoever, knowing it accepts it thus Here now Âsuri said But he who is learned in the scriptures need not regard this for as one puts fuel on kindled fire and offers on kindled fire thus he gives who gives gifts to one learned in the scriptures

## FIFTH BRĀHMANA

## D THE TRITIYA SAVANA, OR EVENING PRESSING

1 Now there are three kinds of gods,—the Vasus the Rudras and the Ādityas. Between them the press feasts are divided: the morning pressing belongs to the Vasus, the midday pressing to the Rudras, and the third pressing to the Ādityas. But the morning pressing belonged to the Vasus exclusively and the midday pressing to the Rudras exclusively and the third pressing to the Ādityas conjointly (with others).

2 The Ādityas then said, 'As that morning pressing belongs exclusively to the Vasus and that midday pressing exclusively to the Rudras so offer ye now to us a libation before the common (pressing). The gods said: So be it! After the completion of the midday pressing they offered that (libation) previous to the third pressing<sup>1</sup>. And in like manner is that libation offered to this day after the completion of the midday pressing and previous to the third pressing.

3 The Ādityas said: 'Neither in the one pressing have we a share nor in the other: we fear lest the Rakshas might injure us!'

4 They said to the (cups) belonging to two deities (dvidevatya<sup>2</sup>): 'We are afraid of the Rakshas: pray let us enter into you!'

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<sup>1</sup> The Āditya graha with which the succeeding paragraphs deal, is considered as not belonging to the Trītiya Savana proper but as a preliminary ceremony.

<sup>2</sup> For the three dvidevatya grahas (Amdtavāyava, Mastrāvaruṇa, and Ārvina) see Brāhmanas IV 1 3-5.

5 The Dvidevatyas said, 'What will be our reward then? — By us ye shall be supplied with the Anuvasha<sup>1</sup> said the Adityas — So be it! — They entered into the dvidevatya cups

6 Hence when at the morning pressing he (the Adhvaryu) proceeds with the dvidevatya cups the Pratiprasthâtrî draws Soma juice from the Drona kalasa into the Aditya vessel with this much (of the formula Vâg S VIII, 1), 'Thou art taken with a support! The Adhvaryu calls for the (Agnîdhî) Srausha<sup>2</sup> and after the Adhvaryu's libation the Pratiprasthâtrî pours (his juice into the fire) and with this much 'Thee to the Adityas! he pours the remains (into the Âditya sthâlî) In the same way at all (three dvidevatya libations)

7 Thus the reason why the Pratiprasthâtrî draws the Soma juice is that they entered into the dvidevatya cups And the Âdityas then said, 'By us ye shall be supplied with the Anuvasha<sup>1</sup> For, that second libation which he (the Pratiprasthâtrî) makes he makes to (Agnî) Svishṭakṛit and by means of the Svishṭakṛit these (dvidevatyas) are supplied with the Anuvasha<sup>2</sup> and thus those (libations) of

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<sup>1</sup> At the three dvidevatya libations no Anuvasha/kâra is permitted that is to say the Hotṛî is not to pronounce the words 'O Agnî accept of the Soma! after the Vasha<sup>2</sup> with which the offering prayer (yagyâ) concludes But as the libation, ordinarily made at the Anuvasha<sup>2</sup> corresponds to the oblation to Agnî Svishṭakṛit made after each chief oblation at the haviryagna (see I 7 3 Ait Br III 5) there is apparently no such Svishṭakṛit oblation at the dvidevatya libations Now, as each of these chief libations made by the Adhvaryu is followed by one made by the Pratiprasthâtrî from the Âditya vessel (see p 316 note 1) these latter libations are here as it were, identified with the Svishṭakṛit and the Anuvasha/kâra.

his are supplied with the Anuvashaḥ having the (oblation to Agni) Svishṭakṛt performed for them. He offers on the north part (of the fire) for that is the region of that god<sup>1</sup> hence he offers on the north part

8 And again why the Pratiprasthātṛ draws the Soma. They entered into the Dvidevatyas, and from those which they entered he thereby draws them out. He then covers it<sup>2</sup>—for they were afraid of the Rakshas—with O Vishṇu Far-strider, here is thy Soma, protect it lest they should injure it! For Vishṇu is the sacrifice to the sacrifice he thus makes it over for protection. Now, after the completion of the midday Soma feast and before the evening feast he says, Come hither Sacrificer!

9 They enter (the Havirdhâna) together,—the Adhvaryu, Sacrificer Āgnīdhra, Pratiprasthātṛ, Unnetṛ and whatever other attendant (of the Adhvaryu) there is<sup>3</sup>. They close both doors,—for they (the Ādityas) were afraid of the Rakshas. He (the Adhvaryu) takes up the Āditya-sthālī and Āditya-pâtra, and holds them close over the Pâta-bhṛt, lest (any Soma juice) should be spilt.

10 He then draws (the juice from the sthālī into the pâtra) with (Vâg S VIII 2, R̥g-veda VIII, 51 7). At no time art thou barren, and never fairest thou the worshipper, O Indra, but

<sup>1</sup> See I, 7, 3 20

<sup>2</sup> The remains of Soma juice he pours after each libation from the Āditya pâtra into the Āditya-sthālī and finally puts the former on the latter by way of a lid. See p 316 note 1

<sup>3</sup> While they enter by the front door the mistress of the house enters by the back (west) door. Kâty X, 4 2



more and ever more is thy divine gift increased O mighty lord!—Thee to the Adityas'

11 Let him not draw it with a support—for it was originally drawn with a support—to avoid a repetition (of sacrificial performance) but were he now also to draw it with a support he would certainly commit a repetition

12 Having withdrawn (the cup for a moment from the flowing juice) he again pours it in with (Vāg S VIII, 3 Rīg veda VIII 52 7) At no time art thou heedless but watchest over both generations, the Soma feast<sup>1</sup> is thy strength O fourth Âditya the ambrosia is ready for thee in the heavens!—Thee to the Âdityas!

13 Thereupon he takes sour milk for the evening pressing belongs to the Adityas and cattle are after (the manner of) the Adityas<sup>2</sup> he thereby puts milk into the cattle and thus that milk in cattle is beneficial<sup>3</sup> He should put it right in the centre (of the Aditya cup) they say for that milk is right in the centre of cattle. But let him rather put it in the back part (of the cup) for that milk is in the hind part of cattle

14 And the reason why he takes sour milk is that those remains (of Soma) poued together are the leavings of offerings and insufficient for an oblation he now increases those (remains) and thus they

<sup>1</sup> The Rīg veda reads havanam (invocation) instead of savanam

<sup>2</sup> Or cattle correspond stand in relation, to the Adityas Sayana takes anu in the sense of behind inferior to, dependent upon (hina) The cattle are inferior to, or dependent upon the Adityas inasmuch as the Adityas give the rain on which the cattle depend for their food.

<sup>3</sup> Or 'put (hita) into them

become sufficient for an oblation This is why he takes sour milk

15 He takes it with (Vâg S VIII 4 Rîg veda I 107 1) The sacrifice draweth nigh to the glory of the gods be ye merciful O Âdityas! Let your favour incline unto us that it may set us free from all trouble!—Thee to the Âdityas!

16 He mixes it by means of the Upâmsusavana stone<sup>1</sup> For indeed that Aditya Vivasvat (the sun) is really the same as the Upâmsusavana and this is the Âditya libation thus he makes him delight in his own share

17 He touches it neither with the fringe nor with (the woven part of) the straining cloth, for those two pressings the morning pressing and midday pressing, forsooth are rich in pure Soma rich in juice but this, the third pressing is emptied of its pure Soma Now in that he does not touch it either with the fringe or the straining cloth thereby that third pressing of his also becomes rich in pure Soma and juice therefore he touches it neither with the fringe nor with the straining cloth

18 He mixes it with (Vâg S VIII, 5) O Âditya Vivasvat, this is thy draught of Soma feast thou upon it! Thereupon he hands the Upâmsusavana to the Unnetr Then he says to the Unnetr Drop in the pressing-stones! He drops them either into the Adhavanîya or into a cup<sup>2</sup>

<sup>1</sup> See p 238 note 2

<sup>2</sup> Into the Adhavanîya trough or into a kamasa cup containing Soma juice Katy X 4 10, 'into the Âdhavanîva or the Sam bhavanî Kâṇva text into the Âdhavanîya or into the graha Weber Ind Stud X, 386 Perhaps the next paragraph has to

19 After drawing the king (Soma)—the third press feast belonging to the Âdityas and the pressing-stones being after (the manner of<sup>1</sup>) the Âdityas he thus makes them delight in their own share—they open the doors

20 He now walks out, covering (the cup with his hand or the sthâlî), for they (the Âdityas) were afraid of the Rakshas. He then says (to the Mar-travaruna) Recite (the invitational prayer) to the Âdityas<sup>2</sup> If he likes he may now enumerate (their qualities), but let him rather enumerate them after he has called for the Sîtaushat — Prompt (the Hotri to recite the offering prayer) to the Âdityas the beloved, rite-loving, law loving lords of the great abode, the rulers of the wide air<sup>3</sup> He offers as the Vashat is pronounced. He (the Hotri) pronounces no Anuvashat, lest he should consign the cattle to the fire. The remains (of juice in the sthâlî and graha) he (the Adhvaryu) hands to the Pratîpra sthâttri

21 Thereupon he again enters (the Havirdhara) and draws the Agrayana graha<sup>2</sup> They spread (over the Pûtabhrit) a straining cloth with the fringe towards the north. The Adhvaryu pours out (the

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be taken along with this. Or into a kamasa after drawing Soma (into it). According to Kâty the stones are taken out again immediately and laid down in their places on the pressing skin.

<sup>1</sup> See p 353 note. Sâjanya again takes anu in the sense of after, behind apparently on the ground that in the above formula the stones are mentioned after the Âditya. The text of my manuscript is however rather corrupt at this place.

<sup>2</sup> The Agrayana Soma was originally drawn into the Âgrayana bowl (sthâlî) and deposited in its place in the centre of the khara. It is now poured from the bowl into some other vessel, and thence through a straining cloth into the Pûtabhrit.

juice) of the Âgrayana, the Pratiprasthâtṛ holds out (and pours in) the two residues (of the Aditya graha<sup>1</sup>) the Unnetṛ adds thereto (some juice from the Adhavantiya) by means of a kamasa cup or a dipping vessel (udañkana)

22 Thus he draws the Âgrayana graha from four streams for the evening pressing belongs to the Âdityas, and cows are after the manner of the Âdityas whence this milk of cows is of a fourfold nature therefore he draws the Âgrayana from four streams

23 And as to why the Pratiprasthâtṛ holds out the two residues this is (the remains of) the Aditya libation, and for the Aditya libation he pronounces no Anuvashat, and from that (Agrayana graha) he intends to draw the Sâvitra graha,—so that the Anuvashat is performed for it by means of the Sâvitra graha

24 And again why the Pratiprasthâtṛ holds out the two residues Previous to that mixed (press feast) previous to the evening feast they have offered that (unmixed or special) libation to those (Adityas) but this libation is taken for the evening feast thereby the Âdityas take part in the evening feast, and thus they are not excluded from the sacrifice This is why the Pratiprasthâtṛ holds out the two residues<sup>2</sup>

<sup>1</sup> Sampraskandayati pratiprasthatâdityapâtrayoḥ samśravam, Kârva text.

<sup>2</sup> In drawing the Âgrayana cup he uses the same formula as at the morning pressing See IV 2 2 9 seq

<sup>3</sup> In the actual performance of the Agnishôma the drawing of the Âgrayana graha is followed by sour milk being poured to the Soma juice left in the Putabhṛt, the compound being consecrated by the lady eying it with an appropriate mantra Thereupon they leave the Havirdhâna shed in the same way as at the morning feast

## FOURTH ADHYĀYA FIRST BRAHMANA

1 Savitr<sup>1</sup> forsooth, is his<sup>1</sup> mind therefore he draws the Sâvitra cup And, forsooth Savitr<sup>1</sup> is his breath (vital air) —when he draws the Upamsu cup then he puts into him that vital air in front and when he draws the Savitra cup then he puts into him that vital air behind thus those two vital airs on both sides are beneficial (or put into him) both that which is above and that which is below

2 And the sacrifice, forsooth s the seasons the year There, at the morning feast, they are overtly attended to in that he draws the cups for the seasons and at the midday feast they are covertly attended to in that he takes the Marutvatiya libations by means of the two Rztu vessels<sup>2</sup> Now here (at the evening feast) they neither draw any libation expressly for the seasons, nor is any libation taken with the two Rztu vessels

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(see IV 2 5 1 with notes) and perform, the Viprud homas followed by the Sarpava and chanting of, the Ārbhava or Tritiya, Pavamāna stotra (for an account of which see p 314 note 2) Then follow the oblations from the victim (which has been cooking since the morning see IV 2 5 13) &c up to the eating of the parvā (see III 8 3 4 seq) and offering of the four Savaniya purodāsas likewise up to the eating of the idā. Previous to the eating small pieces of ice cake are thrown into the kamasa cups as an oblation to the sacrificer's deceased ancestors with naming of his father grandfather and great grandfather (as at the Pindapitrīyagñā, II 4 2 19 seq), whereupon the pieces are eaten along with the idā

<sup>1</sup> Viz that of Yagñā the sacrificial man representing the sacrificer himself with a view to the preparation of a new body in a future existence

<sup>2</sup> See IV, 3 3 12

3 But Savitrī forsooth is he that burns yonde (the sun) and he indeed is all the seasons thus the seasons the year are overtly attended to at the evening feast—for this reason he draws the Savitra cup

4 He draws it with the Upâmsu vessel For Savitrī is his mind and the Upâmsu is his breath therefore he draws it with the Upâmsu vessel, or with the Antaryama vessel for that is one and the same, since the Upâmsu and Antaryâma are the out breathing and in-breathing<sup>1</sup>

5 He draws it from the Agrayana graha for Savitrī is his mind, and the Âgrayana is his body (or self) he thus puts the mind into the body Savitrī is his breath and the Agrayana is his body he thus puts the breath into the body

6 He thus draws it therefrom with (Vâg S VIII 6, Rîg veda VI 71 6), 'Bring thou forth boons for us this day, O Savitar boons to morrow boons day by day O God through this our prayer may we be sharers of boons of a good and plenteous abode!—Thou art taken with a support!—Thou art Savitrī's joy giver, thou art a joy giver give me joy! speed the sacrifice speed the lord of the sacrifice to (receive) his share!

7 Having drawn it he does not deposit it for Savitrī is his (Yagñā's) mind, and hence this mind is restless And Savitrī is his breath hence this breath passes to and fro unrestingly He then says (to the Maitrâvaruna) 'Recite (the invitational prayer) to the god Savitrī! Having called for the

<sup>1</sup> See IV 1 1, 1

Sraushat he says Prompt (the Hotṛ to recite the offering prayer) to the god Savitr<sup>1</sup> The Vasha<sup>2</sup> having been pronounced, he offers He (the Hotṛ) pronounces no Anuvasha<sup>3</sup> —for Savitr is his mind,— lest he should consign his mind to the fire and Savitr being his breath —‘lest he should consign his breath to the fire

8 Then with the (same) vessel without drinking therefrom<sup>2</sup>, he draws the Vaisvadeva graha. The reason why he draws the Vaisvadeva graha with the (same) vessel without drinking therefrom is this on the Sāvitra graha he (the Hotṛ) pronounces no Anuvasha<sup>3</sup> and it is therefrom that he is about to draw the Vaisvadeva graha —thus it is by means of the Vaisvadeva that it becomes supplied with the Anuvasha<sup>3</sup> for him

9 And further why he draws the Vaisvadeva graha. Savitr, forsooth, is his mind and the Visve Devāḥ (All gods or all the gods<sup>3</sup>) are everything here he thus makes everything here subservient and obedient to the mind and hence everything here is subservient and obedient to the mind

10 And again why he draws the Vaisvadeva graha Savitr forsooth is his breath, and the All gods are everything here he thereby puts the out-breathing and in breathing into everything here and

<sup>1</sup> See p 351 note 1

<sup>2</sup> Lit. ‘with the not drunk from vessel He is not to drink with the Hotṛ the remains of the Sāvitra graha which is to be offered up entirely (holocaust)

<sup>3</sup> In Ait Br III 31 five classes of beings viz the gods and men the Gandharva Apsaras the serpents and the manes are included in the term Visve Devāḥ

thus the out breathing and in breathing become beneficial (or put) in everything nere

11 And again why he draws the Vaisvadeva graha The evening feast belongs to the All gods thus indeed it is called on the part of the Sāman in that the evening feast is called Vaisvadeva on the part of the *Rik*<sup>1</sup>, and in the same way on the part of the Yagus, by way of preparatory rite, when he draws that Mahā vaisvadeva graha

12 He draws it from the Putabhṛt, for the Pūtabhṛt belongs to the All gods, because there from they draw (Soma-juice) for the gods, therefrom for men therefrom for the Fathers hence the Pūtabhṛt belongs to the All gods

13 He draws it without a puroruk<sup>2</sup>, for he draws it for the All gods and the All-gods are everything the *Rik* and Yagus and Sāman, and even in that he draws it for the All gods thereby it becomes supplied with a puroruk for him therefore he draws it without a puroruk

14 He thus draws it therefrom with (Vāg S VIII, 8), 'Thou art taken with a support thou art well guarded, well established,'—for well-guarded and well established is the breath,—'homage to the great bull'—the great bull is Pragāpati (the lord of creatures) 'homage to Pragāpati, he thereby means to say—'Thee to the All-gods' this is thy womb,—thee to the All gods' Therewith he

<sup>1</sup> The first sastra of the Trīṭīya savana, now about to be recited by the Hotṛi (Rig veda priest) is the Vaisvadeva sastra, hence also he argues, it is Vaisvadeva on the part of the Sāman, because of the intimate connection of the Sāman chants (here the Trīṭīya, or Ārbhava, pavamāna stotra, see p 325, note 2) with the sastras

<sup>2</sup> See p 268 note 1



deposits it, for it is for the All gods that he draws it Thereupon he goes (to the Sadas) and sits down (in front of the Hotṛ) with his face to the east<sup>1</sup>

15 And when he (the Hotṛ) recites this (verse) 'With one and ten for thine own sake with two and twenty for offering with three and thirty for up bearing (the sacrifice to the gods) with thy teams O Vayu do thou here unloose them! —during (the recitation of) this verse to Vayu the drinking vessels are unyoked<sup>2</sup> for beasts have Vayu for their leader and Vayu

<sup>1</sup> He remains thus seated till the Hotṛ utters the Âhâva Adhvaryo soraṁsavom (Adhvaryu let us sing!) when he turns round and makes his response (pratigara) Samsâmo daivom See p 326 note 1

The Vaisvadeva sastra consists of the following parts —

Pratīpad (opening trip et) Rig veda V 82 1-3

Anuśara (sequel) ib 4-7

Sūkta (hymn) to Savitṛ IV 54 Before the last verse the Nivid ('May the god Savitṛ drink of the Soma! &c') is inserted to which the verse to Vāyu, referred to in paragraph 15 is added

Sūkta to Heaven and Earth I 159 with the Nivid May Heaven and Earth delight in the Soma! &c inserted before the last verse the Adhvaryu's response being thrice 'Madamo daiva see p 330, note 3

Dhāyā verse I 4 1

Sūkta to the R̥bhus I 111 with Nivid before the last verse

Three Dhāyās X 123 1 X 63 3 IV 50 6

Sūkta to Visve Devâḥ I 89, with Nivid before the last verse

The concluding verse (paridhāniyâ) is recited thrice the first time with stops at every half verse the second and third time at every pada

Ukthavīrya Praise has been sung to Indra, to the gods to hear thee!

Then follows the recitation of the offering prayer VI 52 13 after which the libation is made the remaining juice being then drunk as well as that in the kamasas

<sup>2</sup> That is having been rinsed in the Margaliya, the three dividevatya are deposited on the khara by the Pratiprasthât

(wind) s breath since it is by means of the breath that beasts move about

16 Now once on a time he went away from the gods with the beasts The gods called after him at the morning pressing—he returned not They called after him at the midday pressing—but he returned not They called after him at the evening pressing

17 Being about to return, he said ‘If I were to return to you what would be my reward?’—‘By thee these vessels would be yoked and by thee they would be unloosed!’—Hence those vessels are yoked by that (Vāyu), when he (the Adhvaryu) draws the (cups) for Indra and Vayu and so forth<sup>1</sup> And now those vessels are unloosed by him, when he says, with thy teams O Vāyu, do thou here unloose them—teams mean cattle thus he unlooses those vessels by means of cattle

18 Now had he returned at the morning pressing—the morning pressing belonging to the Gayatrī and the Gāyatrī being the priesthood<sup>2</sup>—then cattle would have come to be with priests only And had he returned at the midday pressing—the midday pressing belonging to Indra, and Indra being the nobility—cattle would have come to be with nobles only But in that he returned at the evening pressing—the evening pressing belonging to the All-gods and the All gods being everything here—therefore there are cattle everywhere here

<sup>1</sup> See IV 1 3-10

<sup>2</sup> Perhaps we ought to read with the Kāṇva text *gāyatrām vai prātaḥsavanam gāyatrām agner khando brahma vā agnir, brāhmaṇeṣu harva paravo bhaviṣṭyan* the morning pressing relating to the gāyatrī and the gayatrī metre belonging to Agni and Agni being the priesthood

## SECOND BRAHMANA

1 He proceeds with (the offering of) Soma's rice-pap, for Soma is the sacrificial food of the gods, and here now sacrificial food is prepared for Soma on his part and thus Soma is not excluded therefrom. It is a rice pap (*karu*) for rice pap is food for the gods since rice pap is boiled rice and boiled rice is clearly food therefore it is a rice pap.

2 Neither at the morning feast nor at the midday feast does he offer it for those two press feasts the morning feast and the midday feast are the exclusive feasts of the gods and Soma is sacred to the Fathers<sup>1</sup>.

3 But were he to offer it at the morning feast or at the midday feast he would cause discord between the gods and Fathers. He offers it at the evening feast because the evening feast belongs to the All gods thus he does not cause discord. He recites no invitatory prayer (but only an offering prayer) for the Fathers have passed away once for all hence he recites no invitatory prayer.

4 Having in the first place taken ghee in four ladlings and having called (on the Agnidh) for the *Sraushat* he says Recite the offering prayer of the ghee<sup>2</sup> and offers as the *Vasha* is uttered. Whatever oblations have been offered previous to this (*karu*) therefrom he separates this one (to Soma) and thus he causes no discord.

<sup>1</sup> Probably because Soma is slain in being sacrificed (see IV 3 4 1), and therefore belongs to the Fathers or Departed Spirits.

<sup>2</sup> And the All gods (or all the gods) mean everything. See IV 4 1, 4.

5 Having poured (into the spoon) an 'underlayer of ghee he makes two cuttings from the rice-pap, and bastes them with ghee above. Having called for the Sraushat he says Recite the offering prayer of the Saumya (rice pap)<sup>1</sup> and offers as the Vashat is uttered

6 He then takes ghee a second time by four ladlings and having called for the Sraushat he says Recite the offering prayer of the ghee<sup>1</sup> and offers as the Vashat is uttered. From whatever oblations he intends to offer hereafter he thereby separates this one (to Soma) and thus he causes no discord. If he chooses he may offer (ghee) on both sides (before and after the Soma's rice pap), or if he chooses he may offer on one side only<sup>1</sup>

7 Now there is an offering spoon called 'prakarant. Therein the Adhvaryu takes ghee by four ladlings (with the dipping spoon) and pours it on the Dhishnya hearths by means of fagots (held over them). The reason why he pours ghee on the hearths by means of fagots is this. Because on a former occasion<sup>2</sup>, the gods said to those (Gandharva

<sup>1</sup> The homa of ghee made before the rice pap oblation to Soma belongs to Agni, and the one made after the oblation, to Vishnu. If only one homa be made it belongs to Agni and Vishnu. The Kâṇva text reads Tad va âhur anyatarata eva pariyaget purastad eveti now they say 'He should offer on one side only and that in front (previously to the karu). For the offering formulas see Âsv V 19 3. At Br III 32. After the completion of these offerings the Adhvaryu pours ordinary ghee on the rice pap and presents it to the Hotṛ, who looks at it while pronouncing some formulas (Âsv V 19 4 5) and he smears his eyes with the ghee on the pap after which the latter is handed to the chanters (udgâtṛ) to be eaten by them.

<sup>2</sup> See III 6, 2 19

Soma wardens), At the third pressing an offering of ghee shall fall to your share, but not one of Soma for the Soma draught has been taken from you wherefore ye are not worthy of a Soma offering, that same offering of ghee now falls to their share at the evening pressing but not one of Soma, in that he pours ghee on the hearths by means of fagots One after another in the order in which they were thrown up, and with the same formulas<sup>1</sup> he pours ghee upon them on the Mârgâlîya last of all

8 Now some make a second pouring on the Âgnîdhrya hearth thinking 'In the North (or upwards) shall this sacred work of ours be accomplished' but let him not do it in this way but rather the Margaliya last<sup>2</sup>

9 Now while the Adhvaryu pours ghee on the hearths by means of fagots the Pratiprasthâtri draws the Pâtnîvata<sup>3</sup> cup For from the sacrifice creatures are produced and being produced from the sacrifice they are produced from union, and being produced from union they are produced from the hind part of the sacrifice —hence he thereby produces them from a productive union from the hind part of the sacrifice therefore he draws the Pâtnîvata cup

10 He draws it with the Upâmsu vessel If he

<sup>1</sup> Vîz Vâg S V 31 32 The Âgnîdhra hearth is prepared first, and the Mârgâlîya last of the eight dhishryas See p 148 note 4

<sup>2</sup> Or uppermost (uttamam the Kâṇvas read antamam )

<sup>3</sup> The meaning of the term pâtnîvata is relating to the patnivant (i e wived or mated one) the patnivant being probably Soma with the water mixed with it or Agni with the wives of the gods (with special reference to the sacrificer's wife) cf Taitt S VI 5 8 1 2 According to the Kâṇva text, Agni associated with the goddess Speech (Vâk patni) seems to be understood

draws the Savitra libation with the Upâmsu vessel, (he draws) this one with the Antaryâma vessel, and if he draws the Sâvitra with the Antaryâma vessel (he draws) this one with the Upâmsu vessel,—for one and the same indeed are the Upâmsu and Antaryâma, being breath and that which is the out-breathing is also the in breathing. Now the breath (prâna, masc.) is male and the wife is female a productive union is thus brought about

11 He draws it without a puroruk<sup>1</sup>,—the puroruk being manhood—lest he should bestow manhood on women therefore he draws it without a puroruk

12 He thus draws it from that (Agrayana graha) with (Vâg S VIII 9) 'Thou art taken with a support Of thee divine Soma begotten by Brîhaspati'—Brîhaspati is the priesthood 'of thee divine Soma, the priest begotten he thereby means to say— Of thee the potent juice —'of the powerful (manly) juice' he means to say when he says 'of thee the potent juice — May I prosper the draughts of thee the mated one<sup>2</sup>' he does not now draw it for the wives lest he should bestow manhood on women therefore he does not now draw it for the wives

13 He (the Adhvaryu) then mixes it with the residue (of ghee) which is left in the prakarañi spoon. Now other libations he completes by mixing, but this one he diminishes, for ghee is a thunderbolt

<sup>1</sup> See p. 268 note 1

<sup>2</sup> In the St Petersburg Dictionary *patnivatah* seems to be taken as qualifying *grahân* but cp Rîg veda VIII 82 22 'United with their wives, (i.e. the water mixed with the Soma juice) these Soma draughts (*sutâh*) go longing to the rejoicing'

and by that thunderbolt, the ghee the gods smote the wives and unmanned them, and thus smitten and unmanned they neither owned any self nor did they own any heritage And in like manner does he now by that thunderbolt the ghee smite the wives and unman them and thus smitten and unmanned they neither own<sup>1</sup> any self nor do they own any heritage

14 He mixes it, with (Vâg S VIII 9) 'I am above I am below and what space there is between that was my father—I saw the sun on both sides I am what is highest to the gods in secret In that he mixes with I—I thereby he bestows manhood on men

15 He then says Agnîdh pronounce the offering prayer of the Pâtnîvata<sup>1</sup> The Agnîdh is male and the wife is female thus a productive union is brought about He offers with (Vâg S VIII 10)

O Agni wife-leader<sup>1</sup>—Agni is male and the wife is female thus a productive union is brought about

16 Together with the divine Tvashtrî — for Tvashtrî transforms the cast seed thus he thereby transforms the cast seed — drink the Soma Hail<sup>1</sup> therewith he offers on the north (left) part (of the fire), what other offerings there are, they are the gods and these are the wives thus alone it is a proper union since the woman lies on the left (north) side of the man The Adhvaryu takes a draught of Soma to the Agnîdh and the latter says Adhvaryu, invite me! [It might be said

<sup>1</sup> is etymologically connected with own

<sup>2</sup> Or wived mated one patnîvan, the Kâṇva text reads Agne Vâk patnî See preceding page note 2

that] he should not invite him since how can there be an invitation of one smitten and unmanned? He should nevertheless invite him they offer in his fire and utter the *Vashaṭ*—therefore he should invite him

17 He then gives orders *Agnīdh* sit in the *Neshtrī*'s lap! *Neshtrī* lead up the lady and make her exchange looks with the *Udgātrī*! *Unnetrī* fill up the *Hotrī*'s cup and let no Soma juice remain! Thus if it be an *Agnishṭoma* sacrifice

18 But if it be an *Ukthya*<sup>1</sup> let him say 'Lengthen out the Soma'—Holding the same vessel (from which the *Patnīvata* libation was made the *Agnīdh*) sits down in the *Neshtrī*'s lap—for he the *Agnīdh* is in reality *Agni* and the *Neshtrī* is female the *Agnīdh* is male, and the *Neshtrī* female—a productive union is thus brought about The *Neshtrī* leads up the lady and makes her exchange looks with the *Udgātrī*<sup>2</sup> with Thou art *Pragāpati* the

<sup>1</sup> But if it be an *Ukthya* or *Shodasin* or *Atiratra* or *Vāgapeya* *kāṇva* text. See towards the end of next note

<sup>2</sup> *Kāty* X 7 and schol supply the following details The *Unnetrī* puts down the *kamasa* cups behind the high altar and pours into them the entire Soma-juice remaining in the *Pūtabhrī* putting but little into the *Hotrī*'s cup to leave room in it for the *dhrūva* libation. Besides this the *Āgrayana* is the only Soma that remains The *Adhvaryu* then by touching the Soma in the *Hotrī*'s cup with two stalks of grass gives the signal for the chanting of the *Agnishṭoma Sāman* (viz the *Yagnâyagnīya Sāman* II 53 54) wrapping up his head if he chooses in the same way as the *Udgātrī* Meanwhile the *Neshtrī* leads up the lady through the back door into the *Sadas* makes her sit down north of the *Udgātrī* and exchange looks with the latter three times (at the *Him* see p 308 note 2) Three times also (at every *Nidhana*) she uncovers her right leg and pours on it some of the *pānneganī* water fetched by her in the morning (see III 9 3 27)



male the bestower of seed lay thou seed into me! The Udgâtr is Pragâpati and the lady is a woman a productive union is thus brought about

### THIRD BRAHMANA

1 The metres forsooth, are the (draught) cattle of the gods Even as harnessed cattle here on earth

whereupon she returns to her own tent Then follows the recitation of the Âgñimâruta sastra consisting of the following parts —

Sûkta (hymn) Rig veda III 3 to Agni Vairvanara with Nivid ( May Agni Vairvanara feast on this Soma &c ) inserted before the last verse

Dhâyyâ I 43 6 or (verse to Rudra) II 33 1

Sûkta, I 87 to Maruts with Nivid ( May the Maruts feast on this Soma &c ) before the last verse

{ Stotriya pragâtha VI 48 1-2 (identical with the text of the Yagnâyagniya Saman)  
{ Anurûpa pragâtha VII 16 11-12 (antistrophe)

Sûkta to Agni Gâtavedas I 143 with Nivid before the last verse

Tristuch to Âpâh (waters) X 9, 1-3 recited in breaks the Hotr having previously uncovered his head (as do the other priests) and touched water and the others holding on to him from behind This and the following parts also have the Ahâva ( som âvom ) before each of them

Verse VI 50 14 to Agni Budhya

Verses V 46 7-8 to wives of gods

Verses II, 32, 4-5 to Rakâ

Verse VI 49 7 to Paviravi (daughter of lightning)

Verse X 14 4 to Yama

Verse X 14 3 to Kavyas (manes)

Verses X 15 1 3 2 to Pitrah (fathers) with the Âhâva before each verse

Anupâniya (or Svâdushkitya) verses VI 47 1-4 to Indra After each of the first three the Adhvaryu may respond to the Hotr's Ahâva with madarno daiva (instead of samsâmo daiva ). See note on IV, 3 2 11

Verse to Vishnu and Varuna (Atharva veda VII, 25, 1)

draw for men so do the harnessed metres draw the sacrifice for the gods And whenever the metres gratified the gods, then the gods gratified the metres Now it has been previous to this that the harnessed metres have drawn the sacrifice to the gods that they have gratified them<sup>1</sup>

2 He now draws the Hâriyogana<sup>2</sup> graha—the Hâriyogana being the metres—it is the metres he thereby gratifies this is why he draws the Hâriyogana graha

3 He draws it as an additional (libation), since

Verse to Viśvān, R̥g veda I 154 1

Verse to Pragapatī X, 53 6

Paridhanyâ (concluding verse) IV 17, 20 in reciting which the Hotrî touches the ground, and during the recitation of the last pâda the Dhruva graha is poured into the Hotrî's cup Ukthavîrya, Praise has been sung to Indra, to the gods for hearing (?) thee!

Yâgyâ (offering prayer) V 60 8 at the conclusion of which libations are made to Agni and the Maruts both at the Vashat and Anuvashat.

Then follow the after offerings of the animal sacrifice (see III, 8 4 1 seq)

At the Ukthya (and other Soma-sacrifices) the Ukthya graha is drawn immediately after the drawing of the Âgrayana (see IV 3 5 24 with note). Previous to the after offerings the Ukthya graha is divided, as at the morning and midday performances (see p 293 note 2) between the three Hotrakas, with a view to the recitation of their sastras which form the distinctive feature of the Ukthya sacrifice bringing up the number of sastras (and stotras) from twelve (of the Agnishôma) to fifteen Besides, the Ukthya requires the immolation of at least two victims on the Soma day viz a he goat to Indra and Agni, besides the one to Agni.

<sup>1</sup> See I, 8 2 8, the translation has been amended in accordance with Professor Whitney's suggestions American Journal of Philology, III p 406

<sup>2</sup> That is, referring to the hâriyogana, or (Indra's) team of bay steeds

he draws it when he (the Hotṛ) pronounces the All-hail and blessing<sup>1</sup> For there are here the gods and the metres in addition to them and there are men and beasts in addition to them therefore he draws it as an additional one

4 He draws it in the Dronakalasa Now Soma was Vṛitra When the gods slew him, his head rolled off<sup>2</sup> it became the Dronakalasa Thereinto flowed together so much of the juice as it could hold<sup>3</sup>, that was in excess and so is this graha in excess he thus puts the excess to the excess — therefore he draws it in the Dronakalasa

5 He draws it without a puroruḥ-formula, for he draws it for the metres and in that he draws it for the metres even thereby that (graha) of his becomes supplied with a puroruḥ therefore he draws it with out a puroruḥ

6 He now draws it from that (Āgrayana graha) with (Vāg S VIII, 11) Thou art taken with a support of bay colour art thou meet for the team of bay steeds—thee to the pair of bay steeds<sup>1</sup> Now the two bay horses are the Rik and Sāman it is for the Rik and Sāman that he draws it

7 He then pours parched grain into it with Ye are the bays grains, united with the Soma for

<sup>1</sup> For the Sam yos see part 1 p 254 note The pronunciation of that formula takes place after the offering proper is completed

<sup>2</sup> ? Or burst (udvavarta) as the St. Petersburg Dictionary takes it The Kāṇva text reads — Vṛitro vai soma āsīt tam yatra devāḥ pātreshu vyagrībhata tasya mūrdhno (<sup>1</sup>) vyavartta sa dronakalaso bhavat.

<sup>3</sup> Yavān vā yāvān vā rasaḥ, (? some indeterminate quantity of the juice) Cf IV 4, 5 13

Indra<sup>1</sup> Whatever metres there are, both measured and unmeasured they all thereby drink (of the Soma<sup>1</sup>)

8 For this (libation) the Unnetr<sup>2</sup> calls for the Sraushat—for the Unnetr<sup>2</sup> is in excess (additional) since he does not call for the Sraushat for any other (libation) and this libation also is in excess thus he puts the excess to the excess,—therefore the Unnetr<sup>2</sup> calls for the Sraushat

9 Placing (the Dronakalasa) on his head, he calls for the Sraushat—for this (vessel) is his (Soma's) head He first says (to the Maitravaruna), 'Recite (the invitatory prayer) for the Soma draughts with grains' Having called for the Sraushat he says

Prompt (the Hotr<sup>2</sup> to pronounce the offering prayer on) the Soma draughts with grain brought forward<sup>3</sup> and offers as the Vashat and Anuvashat are uttered They then divide the grain between them for the sake of the Soma draught

10 Now some take the Dronakalasa over to the Hotr<sup>2</sup> on the ground that 'the draught belongs to the utterer of the Vashat But let him not do it thus, for the other draughts are (taken by the respective priests) according to the Samasa cups but this one is in excess therefore there is a draught in it for all of them—for this reason they divide the grain between them for the sake of the Soma draught.

<sup>1</sup> The text might also be taken in the sense of 'Whatever metre there is both measured and unmeasured all that he thereby consumes The libation is however taken out for the metres or cattle represented by the grain

<sup>2</sup> In tead of the Āgnidhra, see I 5 2 16 with note

<sup>3</sup> Regarding 'prasthitam see p 198, note 3

11 They must not bite them with their teeth — for these (grains) mean cattle,—thinking lest we should do aught to crush our cattle! They only drink it in with their breath<sup>1</sup> with (Vâg S VIII 12) What horse-winning what cow-winning draught is thine<sup>2</sup>, for they are cattle therefore he says 'what horse-winning what cow winning draught is thine — Of that draught offered with Yagus praised by chants<sup>3</sup> —for Yagus-prayers have indeed been offered, and chants have been chanted —'sung by hymns,—for songs (sastras) have been sung,—'Of the invited<sup>4</sup> do I drink invited —for invited he now drinks of the invited

12 They must not throw them into the fire, lest they offer remains (of offerings) in the fire They rather throw them on the high altar thus they are not excluded from the sacrifice

13 Thereupon they touch the vessels filled (with water<sup>5</sup>) which some call Apsushomâh (Soma-draughts in water) For even as a yoked (animal) draws so

<sup>1</sup> They are only to smell the grains steeped in the Soma juice

<sup>2</sup> The *Kaṇva* recension adds 'O divine Soma!'

<sup>3</sup> Lit having Yagus offered and chants chanted for it

<sup>4</sup> ? I e 'that to which I am invited

<sup>5</sup> That is the ten *Kamasins* touch their respective *kamasa* cups filled with water and placed in the proper order from south to north, behind the pit (*âtvāla*) after putting fresh kusa stalks on them Those priests who have no cups of their own touch the cups of those with whom they are most nearly connected viz the four *Adhvaryus* that of the *Neshtr̥* the *Udgatr̥* s assistants that of their principal, the *Grāvastut* that of the *Hotr̥* Thereupon they touch their faces and betake themselves to the *Âgnadhra* fire house to partake of sour milk Then follow on the *Gârhapatya* (at the front hall door), the *Patnīsamīyāgas* of the cakes of the animal offering followed by the *Samishāyagus* See also *Lāṭy* Sr II, 11 16 seq

do they who perform the priestly duties But the yoked (animal) galls or scratches itself and water is a means of soothing a medicine thus wherever in this (sacrifice) they gall or scratch themselves—water being a means of soothing—they soothe by that means of soothing water, they heal it by water This is why they touch the vessels filled (with water)

14 They touch them with (Vāg S VIII, 14) 'With lustre, with sap, with bodies<sup>1</sup> have we united—with the happy spirit may Tvashṭri<sup>2</sup> the dispenser of boons grant us riches, and may he smooth what was injured in our body' thus they heal what was torn

15 They then touch their faces There is a two fold reason why they touch their faces —water for-sooth is the elixir of immortality it is with the elixir of immortality that they thus touch themselves And moreover they thus deposit that holy work into their own self therefore they touch their faces

#### FOURTH BRAHMANA

##### E. CONCLUDING CEREMONIES

1 Now, it is nine Samishṭayagus<sup>3</sup> he offers on this occasion The reason why he offers nine Samishṭayagus is that those stotra verses at the Bahish-pavamāna<sup>4</sup> chant amount to nine Thus there is at both ends an inferior (incomplete) virāg<sup>4</sup> for the

<sup>1</sup> See I 9 3 6 Cf Atharva veda VI 53 3 The Tāndya Br I, 3 9 reads *sam tapobhiḥ* (with fervour)

<sup>2</sup> See I 9 2 25 seq

<sup>3</sup> See p 310 note 1

<sup>4</sup> The virag consists of pādas of ten syllables For the same speculation, see II 5 1 20

sake of production it was from that same inferior (lower) source of production on both sides that Pra-gâpati produced the creatures—from the one (he created) the upright, and from the other those tending to the ground. And in like manner does he (the Adhvaryu) now create creatures from that lower source of production on both sides,—from the one the upright, and from the other those tending to the ground.

2 The call 'Him' is the tenth of stotra verses and the 'Svâhâ' (the tenth) of these (Samishṭayagus) and thus does this incomplete virâg come to consist of tens and tens.

3 And as to why they are called Samishṭayagus. Whatever deities he invites at this sacrifice and for whatever deities this sacrifice is performed, they all are thereby sacrificed-to together (sam-ishṭa) and because after all those (deities) have been sacrificed-to together' he now offers those (libations) therefore they are called Samishṭayagus.

4 And as to why he offers the Samishṭayagus. Now the self of him who has sacrificed has, as it were, become emptied since he gives away of whatever is his it is him he fills again by three out of these (oblations).

5 And as to the three following which he offers—whatever deities he invites at this sacrifice and for whatever deities this sacrifice is performed they continue waiting till the Samishṭayagus are performed thinking 'These, forsooth, he must offer unto us!' It is these same deities he thereby dismisses in due form whithersoever their course lies.

6 And as to the three last which he offers—in performing the sacrifice he has produced it, and

having produced it he firmly establishes it where there is a safe resting place for it this is why he performs the Samishāyagñis

7 He offers (the first) with (Vâg S VIII 15, Rig-veda V 42 4), With thought lead us O Indra, to meet with kine, — 'with thought him who was emptied he thereby fills with thought, with kine, him who was emptied he thereby fills with kine, — with patrons, O mighty Lord with well-being with prayer which is divinely inspired<sup>1</sup>, — 'with prayer ' him who was emptied he thereby fills with prayer, — 'with the favour of the adorable gods! Hail!

8 [The second with Vâg S VIII, 16], 'With lustre, with sap with bodies, — 'with lustre him who was emptied he thereby fills with lustre with sap — sap is vigour — him who was emptied he thus fills with sap — We have united with the happy spirit may Tvashîṭṛ the dispenser of boons, grant us riches, and may he smooth what was injured in our body! Thus they heal what was torn

9 [The third with Vâg S VIII, 17 Atharva veda VII 17, 4] 'May the gracious Dhâtṛ, Savitṛ Pragâpati the guardian of treasures and the divine Agni accept this (offering) and Tvashîṭṛ and Vishṇu grant ye willingly to the sacrificer wealth together with children! Hail! Him who was emptied he fills again when he says 'grant ye wealth to the sacrificer, Hail!

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<sup>1</sup> ? The author of the Brâhmana would rather seem to take it in the sense of with the priestly authority (sacerdotium) instituted by the gods.



10 [The fourth with Vâg S VIII 18<sup>1</sup>] Accessible homes have we prepared for you, O gods, who graciously came to this Soma feast, — whereby he means to say seats easy of access we have prepared for you, O gods, who have graciously come to this Soma feast — ‘Carrying and driving the offerings thereby he dismisses the several deities Those forsooth who are without cars may go away carrying, and those who have cars may go away driving this is what he means to say therefore he says Carrying and driving the offerings,’ — bestow goods on him, ye good! Hail!

11 [The fifth with Vâg S VIII 19, Atharva-veda VII 97 3] The willing gods whom thou O God, broughtest hither, speed them each to his own abode, O Agni! For to Agni he said Bring hither such and such gods! bring hither such and such gods! and to him he now says, ‘Whatever gods thou hast brought hither make them go whither soever their course lies! — Ye have all eaten and drunk,’ — for they have eaten the cakes of the animal offering and they have drunk the king Soma therefore he says, ye have all eaten and drunk, — Draw ye nigh to the air to the heat, to the light! Hail! Hereby then he dismisses the deities.

12 [The sixth with Vâg S VIII, 20] ‘Thee O Agni, have we chosen here for our Hotṛs at the opening of this sacrifice severally hast thou offered to them, and severally hast thou toiled well-knowing the sacrifice, draw thou nigh<sup>2</sup>, thou the wise! Hail! by this (verse) he releases Agni, dismisses Agni.

<sup>1</sup> Cf Atharva veda VII 97 4

<sup>2</sup> That is, according to Mahîdhara, knowing that the sacrifice

13 [The seventh with Vâg S VIII, 21] Ye path-finding gods—for the gods are indeed the finders of the path—‘having found the path,—‘having found the sacrifice, he thereby means to say,—‘go ye in the path! therewith he dismisses them in due form,—‘O divine Lord of mind, this sacrifice—Svâhâ!—give thou to the wind! for the sacrifice indeed, is yonder blowing (wind) having thus completed this sacrifice, he establishes it in that sacrifice and thus unites sacrifice with sacrifice—hence he says Svâhâ! give (it) to the wind!’

14. [The eighth with Vâg S VIII 22] ‘O sacrifice, go to the sacrifice, go to the lord of the sacrifice, go to thine own womb Hail!—the sacrifice, thus established, he thereby establishes in its own womb [The ninth he offers with], ‘This is thy sacrifice O lord of the sacrifice, bestow ing numerous heroes, together with the song of praise do thou accept it, Hail!’ the sacrifice thus established bestowing numerous heroes, together with the song of praise he thereby finally establishes in the sacrificer

#### FIFTH BRÂHMANA

1 He now betakes himself to the expiatory bath (avabhṛttha) The reason why he betakes himself to the expiatory bath is this What vital sap there has been in him (Soma and the sacrificer) that (sap) of his he (the priest) has produced (extracted) for the offerings Now that body (of Soma) is

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is accomplished, go thou to thine own house! Cf Atharva-veda VII 97 1 (‘draw near to Soma!’)

the Soma husks) —there is no sap in it, (yet) it is not to be cast away they take it down to the water and—water being sap—he puts that sap into it. Thus he unites him with that sap, and thus he produces him from it,—he (Soma) even when produced, produces him (the sacrificer)<sup>1</sup> and because they take it down (ava hr̥z ) to the water, therefore (the bath is called) avabhṛztha

2 In the first place he performs the Samishāyagus offerings, for the Samishāyagus are the extreme end of the sacrifice. As soon as he has performed the Samishāyagus, they go together to the kâtivāla (pit) with whatever he (the sacrificer) has about him<sup>2</sup> both the black deer's horn<sup>3</sup> and the girdle he throws into the pit,—

3 With (Vag S VIII, 23) 'Be thou nor adder nor viper!' Now when they take the Soma husks down to the water, that forsooth is the wishing of 'good speed'<sup>4</sup> to it, and this now is the good speed<sup>1</sup> to him (the sacrificer), for snakes are like rope and snakes' haunts are like wells (pits), and there is as it were a feud between men and snakes. Lest that should spring therefrom,<sup>5</sup> he thinks and therefore he says, 'Be thou nor adder nor viper!'

<sup>1</sup> ? That is, as the Soma plants become juicy again so the sacrificer has his vital sap or spirit restored.

<sup>2</sup> Or according to the St Petersburg Dictionary they throw it into the water

<sup>3</sup> Or, whatever is connected with Soma (?) According to Kāty X 8, 12, 19 the throne (āsandī) and Audumbarī, a well as the Soma vessels Dronakalasa &c are to be carried in the first place to the kâtivāla, and from there to the water

<sup>4</sup> See III 2, 1 18 The Pratiprasthâtṛ is silently to throw after the lady's zone and peg (for scratching herself)

<sup>5</sup> For the 'svagākāra see I 8 3 11

4 He then makes (the sacrificer) say (Rig veda I 24 8) Broad forsooth is the path which king Varuṇa hath made for the sun to walk along —whereby he means to say, even as there is for the sun that broad path free from danger and injury so may there be for me here a broad path free from danger and injury

5 For the footless hath he made feet to put down<sup>1</sup> for although he (the sun) is footless, yet he is able to walk,— And the forbiddeth is he of all that woundeth the heart,—thus he frees him from every guilt and evil of the heart

6 He then says Sing the Sāman<sup>1</sup> or Speak the Sāman<sup>1</sup> but let him rather say Sing' for they do sing the Saman The reason why he sings the Sāman is that the evil spirits may not injure that body of his outside the sacrifice for the Sāman is a repeller of the evil spirits

7 He (the Prastotr) sings a (verse) to Agni, for Agni is a repeller of the evil spirits He sings in the Atikṇandas for this the Atikṇandas is all the metres<sup>2</sup> therefore he sings in the Atikṇandas

8 He sings Agni burneth Agni encountereth with flames—Ahâvaḥ<sup>1</sup> Ahâvaḥ<sup>2</sup>! Thus he drives the evil spirits away from here.

<sup>1</sup> Or To the footless he has given to put down his feet in either sense it seems to be taken by the author of the Brahmana (and the St Petersburg Dictionary) Perhaps however, apade had better be taken with Mahidhara (and Sâyana?) in the sense of padarahute i.e. in the trackless (ether) he caused him (the sun) to plant his feet Similarly Ludwig Im Orlosen hat er sie die Füsse niedersetzen lassen

<sup>2</sup> Eshâ vai sarvām atiyad atikṇandaḥ Kāṇva text Atikṇandas i.e. over-metre redundant metre is the generic term for metres consisting of more than forty eight syllables

<sup>3</sup> All the priests, as well as the sacrificer, are to join in the

9 They walk out (from the sacrificial ground) northwards along the back of the pit and the front side of the Agnidhra then they proceed in whatever direction the water is

10 Where there is a standing pool of flowing water, there let him (the sacrificer) descend into the water—for whatsoever parts of flowing water flow not, these are holden by Varuṇa and the expiatory bath belongs to Varuṇa—to free himself from Varuṇa But if he does not find such he may descend into any water

11 While he makes him descend into the water he bids him say 'Homage be to Varuṇa down-trodden is Varuṇa's snare' thus he delivers him from every snare of Varuṇa from every (infliction<sup>1</sup>) of Varuṇa

12 Thereupon taking ghee in four ladlings and throwing down a kindling stick (on the water) he offers thereon, with (Vâg S VIII 24) 'The face of Agni, the waters, have I entered, escaping from the power of demons, O son of the waters! In every homestead offer thou the log, O Agni! let thy tongue dart forth towards the ghee—Hail!

13 Now once on a time the gods made so much of Agni as would go in<sup>2</sup> enter the water, in order that the evil spirits should not rise therefrom, for Agni is the repeller of evil spirits It is him he kindles by this kindling-stick and by this

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nidhana (finale or concluding word of the Sâman) According to Katv X 8 16 17 the Saman is chanted thrice viz in starting from the kâtvâla midway and at the water side

<sup>1</sup> Or guilt against Varuṇa See p. 221, note 1

<sup>2</sup> Agner yâvad vâ yâvad vâ Cf p 371 note 3

oblation, thinking 'On the kindled (fire) will I offer to the gods'

14 Then having taken ghee a second time in four ladlings, and having called for the (Āgnīdhra s) Sraushat, he says, 'Pronounce the offering prayer to the Kindling sticks' He offers four fore offerings omitting that to the Barhis<sup>1</sup>—the Barhis being offspring and the expiatory bath belonging to Varuṇa—lest Varuṇa should seize upon his offspring This is why he offers four fore-offerings, omitting that to the Barhis

15 Then follows a cake on one potsherd for Varuṇa For whatever sap there had been in him (Soma), that sap of his he has produced (extracted) for the offerings Now that body there is no sap in it But the cake is sap that sap he puts into it. Thus he unites him with that sap, and so produces him from it,—he (Soma), even when produced, produces him (the sacrificer) hence there is a cake on one potsherd for Varuṇa

16 Having made an 'underlayer' of ghee (in the offering-spoon), he says while making the cuttings from the cake<sup>2</sup>, 'Recite (the invitatory prayer) to Varuṇa' Here now some make two cuttings from the Soma husks, but let him not do so, for that (heap of husks) is an empty body unfit for offering He makes two cuttings (from the cake) and bastes them once with ghee and anoints (replenishes the places whence) the cuttings (have been made) Having called for the Sraushat, he says Recite the

<sup>1</sup> For the usual five prayāgas, see I 5 3 8-13

<sup>2</sup> As a rule cakes on one potsherd are to be offered entire The present cake however, is to be an exception and the usual two portions are to be cut from it See part I, p 192, note

offering prayer to Varuṇa<sup>1</sup> and offers as the Vashaḥ is uttered

17 Then having made an underlayer of ghee he says, while putting the (remainder of the) cake (into the spoon), 'Recite the invitatory prayer to Agni and Varuṇa<sup>1</sup> This is for (Agni) Svishṭakṛt<sup>1</sup> and as to why he does not say To Agni it is lest Varuṇa might seize upon Agni If before he has cut twice from the Soma-husks he now does so once, but if (he did) not, he need not heed it He then bastes it twice with butter on the upper side, and having called for the Sraushaḥ he says 'Recite the offering prayer to Agni and Varuṇa<sup>1</sup> and offers as the Vashaḥ is uttered

18 Now these are six oblations, for there are six seasons in the year, and Varuṇa is the year hence there are six oblations

19 This is the course of the Âdityas<sup>2</sup> and these Yagus, they say belong to the Âdityas Let (the Adhvaryu) endeavour to perform as much of it as is his (the sacrificer's) wish And if the sacrificer tell him to do otherwise then he should do otherwise He may also perform those same four fore offerings, —omitting that to the Barhis—two butter-portions, (the oblations of cake) to Varuṇa and Agni Varuṇa, and two after offerings,—omitting the one to the Barhis —this makes ten Now the virâg consists

<sup>1</sup> See I 7 3 7 seq

<sup>2</sup> Professor Weber Ind Stud X p 393 refers us to XIV 9 4, 33 where it is stated that the Vâgasaneyin Adhvaryu has to study the Yagus of the Âditya Rishi One might also be inclined to think that by 'Âdityanâm ayanam and Angirasâm ayanam the author intended to connect the Agnishṭoma with the sacrificial sessions designated by those terms for which see Asv Sr XII 1-2; Ât. Br IV, 17, with Haug's notes

of ten syllables and the sacrifice is virâg thus he makes the sacrifice to be like the virâg

20 This is the course of the Angiras. Having performed the offerings either way (the Adhvaryu) makes the pot, in which the husks are float with (Vâg S VIII 25) 'In the ocean, in the waters, is thy heart (O Soma)'—for the ocean is the waters, and water is sap that sap he now puts into him (Soma) and thus he unites him with that sap, and produces him therefrom, and he (Soma), even when produced produces him (the sacrificer),— May the plants and the waters unite with thee! — thereby he puts two kinds of sap into him, that which is in plants and that which is in water—'that we may serve thee O lord of the sacrifice in the singing of praises and the utterance of worship<sup>1</sup> with Svâhâ! Whatever is good in the sacrifice that he thereby puts into him

21 Thereupon letting it go he stands by it with (Vâg S VIII 26) 'Ye divine waters, this is your child,'—for he (Soma) indeed is the child of the waters,—'bear ye him, well beloved, well-nourished! he thereby makes him over to the waters for protection—'This O divine Soma is thine abode thrive thou well therein, and thrive thou<sup>2</sup> thoroughly!' whereby he means to say 'Be thou therein for our happiness, and shield us from all inflictions'

<sup>1</sup> See part 1 p. 249 note 1

<sup>2</sup> Vakshva is by Mahidhara (and apparently by the author of the Brâhmana) referred to 'vah, by the St Petersburg Dictionary to vas for vatsva. I have referred it to 'vaksh. The Kâṣva text reads, *Parī ā vakshī sam ā vakshī parī ā no gopāya sam ā na edhīy evatad āha.*



22 He then immerses it with (Vag S VIII 27)  
 O laving bath laving thou glidest along  
 with the help of the gods may I wipe out the  
 sin committed against the gods, and with  
 the help of the mortals that committed against  
 mortals! —for the sin committed against the gods  
 he has indeed wiped out with the help of the gods  
 namely with the help of king Soma, and the sin  
 committed against mortals he has wiped out with the  
 help of mortals namely by means of the animal  
 victim and the sacrificial cake —‘Preserve me O  
 god from injury from the fiercely howling  
 (demon)’ whereby he means to say, ‘Preserve me  
 from all inflictions!’

23 Thereupon both (the sacrificer and his wife)  
 having descended bathe, and wash each other’s  
 back Having wrapped themselves in fresh gar-  
 ments<sup>1</sup> they step out even as a snake casts its skin,  
 so does he cast away all his sin,—there is not in him  
 even as much sin as there is in a toothless child  
 By the same way by which they came out (from the  
 sacrificial ground), they return thither<sup>2</sup> and having  
 returned he puts a kindling-stick on the Âhavanîya  
 (at the front hall-door) with ‘Thou art the kindler  
 of the gods! He thereby kindles the sacrificer him-

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<sup>1</sup> According to the Mânava Sûtra, as quoted on Kâty X 9 6  
 the sacrificer wraps himself in the cloth in which the Soma stalks  
 were tied (somopanahana) and his wife in the outer cloth tied  
 round the Soma bundle (paryanahana) The Soma vessels and  
 implements are likewise thrown into the water

<sup>2</sup> While going thither they all mutter the Amahîya verse Rig  
 veda VIII, 48, 3 ‘We have drunk Soma, we have become immortal  
 we have gone to the light, we have attained to the gods what  
 now can the enemy do unto us, what the guile O immortal of the  
 mortal?’

self, for along with the kindling of the gods the sacrificer is kindled<sup>1</sup>

### FIFTH ADHYÂYA FIRST BRAHMANA

1 He proceeds with the rice-pap to Aditi, as the concluding oblation. The reason why there is a rice-pap for Aditi is this. Because on that former occasion<sup>2</sup>, the gods said to her, Thine forsooth shall be the opening, and thine the concluding oblation. therefore he prepares that share for her at both ends (of the Soma-sacrifice)

2 And because on that occasion, he offers when about to go forth (upa pra-1) to buy the king (Soma) therefore that (opening oblation) is called Prâyanîya. And because he now offers after coming out (ud-â 1) from the expiatory bath therefore this (concluding oblation) is called Udayanîya<sup>3</sup>. For this indeed is one and the same oblation to Aditi belongs the opening, to Aditi the concluding (oblation) for Aditi is this (earth)

3 To Pathyâ Svasti he offers first (at the opening sacrifice) then the gods, through speech saw their way in what was unknown to them, for by speech the confused becomes known. But now that it is known he performs in the proper order

4 To Agni he offers first then to Soma, then to Savitrî then to Pathyâ Svasti, then to Aditi. Now Pathyâ Svasti (the wishing of a 'happy journey')

<sup>1</sup> The sacrificer sits down behind the saladvârya fire and spreads the black deer skin over his knees, the Adhvaryu then making an oblation of ghee from the dipping spoon

<sup>2</sup> See III 2 3 6

<sup>3</sup> See p 48 note 1

is speech, and Aditi is this (earth) on her the gods thereby established speech, and thus established thereon speech speaks here

5 Thereupon he slaughters a barren anūbandhyā<sup>1</sup> cow for Mitra and Varuṇa And this indeed is performed as a different sacrifice and that an animal offering for the Samishṭāyagus form the end of the sacrifice

6 The reason why there is a barren cow for Mitra and Varuṇa is this Whatever part of his (sacrifice)<sup>2</sup> who has offered is well offered that part of his Mitra takes, and whatever is ill offered that Varuṇa takes

7 Then they say, 'What has become of the sacrificer?'—whatever well-offered part of his (sacrifice) Mitra here takes that he now again surrenders to him being pleased with this (cow) and whatever ill-offered part of his Varuṇa takes that indeed he makes well offered for him being pleased with this (cow), and surrenders it again to him This forsooth is his own sacrifice<sup>3</sup> his own merit

8 And again why there is a barren cow for Mitra and Varuṇa Now when the gods caused the cast seed to spring—there is that sastra called Agnimaruta<sup>4</sup> in connection therewith it is explained how

<sup>1</sup> The meaning of this technical term would seem to be to be bound (or immolated) after the sacrifice

<sup>2</sup> Or of him the sacrificer

<sup>3</sup> That is, the sacrifice of his own self

<sup>4</sup> The same passage occurs at I, 7, 4 4, where I erroneously supplied samabhavat It is a broken incoherent construction The explanation, referred to in these two passages may be At Br III 34 though in that case one might have expected a some what closer adherence to the order of production there proposed

the gods caused that seed to spring From it the coals (angâra) sprung and from the coals the Angiras and after that the other animals<sup>1</sup>

9 Then the dust of the ashes which remained therefrom the ass was produced—hence when it is dusty anywhere people say, 'A very place for asses forsooth<sup>2</sup>!' And when no sap whatever remained,—thence was produced that barren cow belonging to Mitra and Varuna wherefore that (cow) does not bring forth, for from sap seed is produced and from seed cattle And because she was produced at the end therefore she comes after the end of the sacrifice Hence also a barren cow for Mitra and Varuna is the most proper here if he cannot obtain a barren cow, it may also be a bullock<sup>3</sup>

10 Then the Visve Devâh applied themselves<sup>4</sup> a second time thence the Vaisvadevî (cow) was produced, then the Bârhaspatyâ that is the end, for Bṛhaspati is the end

11 And whosoever gives a thousand or more

see part I p 210 note 1 Regarding the Agnimâruta sastra, see above p 369 note

<sup>1</sup> ? Or the others the animals (tad anv anye paravañ) Cp the French idiom, Les femmes et nous autres hommes The Kânva text reads tad anu paravañ

<sup>2</sup> The Kânva reads And when they (the coals) became dust of ashes the ass was produced therefrom hence they call asses place where the dust of the ashes (lies)

<sup>3</sup> Kâty X, 9 15 allows in lieu of the animal offering, an oblation of clotted curds (payasyâ or amikshâ) See also II 4, 2 14

<sup>4</sup> ? They applied their minds or they took hold (amarîmrîsanta) Tad u visve deva marumrîsâm âakrîre tato dvitîyâ vaisvadevî samabhavat Kânva text Perhaps the verb has here the same meaning as dhû in the passage of the Ait Br referred to tad (1 to) maruto dhunvan

(cows to the priests), he will slaughter all these — indeed, everything is obtained, everything conquered by him who gives a thousand or more. Those (three) cows are everything (when offered) thus in the proper order: first one to Mitra and Varuna, then one to the All gods, then one to Br̥haspati.

12 And those who perform a long sacrificial session for a year or more, they will slaughter all these<sup>1</sup> — indeed everything is obtained, everything conquered by those who perform a long sacrificial session, for a year or more: those (cows) are everything (when offered) thus in the proper order.

13 Thereupon he performs the Udavasâṇīyâ 1shṭī (completing oblation). He prepares a cake on five potsherds for Agni. Its invitatory and offering prayers are five-footed panktis<sup>2</sup>. For at this time the sacrifice of him who has sacrificed is as it were exhausted in strength: it, as it were, passes away from him. Now all sacrifices are Agni, since all sacrifices are performed in him: the domestic sacrifices as well as others. He thus takes hold again of the sacrifice, and thus that sacrifice of his is

<sup>1</sup> The immolation of the three anubandhyâ cows is prescribed at the end of the Gavamayana (see note on IV 5 4 14) and at other Sattras (sacrificial session) lasting at least a year and endowed with fees of at least a thousand cows except the Sarasvata Sattra. Kâty XIII 4 4, 5.

<sup>2</sup> The Udavasâṇīyâ 1shṭī is performed with certain modifications, on the model of the Pamarâdheyikâ 1shṭī, or offering for the re-establishment of the sacred fire for which see II 2 3 4 seq. and especially the notes on part 1 p 317 seq. It is to be performed somewhere north of the sacrificial ground on a fire produced by the churning of the arams or (pairs of) churning sticks with which the priests have previously lifted their several fires. See p. 90 notes 4 and 5, and part 1 p 396 note 1.

not exhausted in strength and does not pass away from him

14. The reason why the cake is one on five pot sherds, and the invitatory and offering prayers are panktis (verses of five feet) is that the sacrifice is fivefold. He thus takes hold again of the sacrifice, and thus that sacrifice of his is not exhausted in strength, and does not pass away from him

15. The priests' fee for it is gold for this is a sacrifice to Agni, and gold is Agni's seed therefore the priests' fee is gold. Or an ox for such a one is of Agni's nature as regards its shoulder since its shoulder (bearing the yoke) is as if burnt by fire

16. Or<sup>1</sup>, he takes ghee in five ladlings, and offers it with the verse to Viṣṇu (Vag S V, 38), 'Stride thou widely O Viṣṇu, make wide room for our abode' drink the ghee, thou born of ghee and speed the lord of the sacrifice ever onwards Hail!' For Viṣṇu is the sacrifice he thus takes hold again of the sacrifice, and thus his sacrifice is not exhausted in strength, and does not pass away from him. And let him on this occasion give as much as he can afford for no offering, they say, should be without a Dakṣiṇā. When this Udavaśānīyā śhā is completed he offers the (ordinary) evening (milk) offering<sup>2</sup>,—but the morning offering at its proper time

<sup>1</sup> According to Kāty X, 9 20 (as interpreted by the commentator) this (Vaishnavi) āhuti may optionally take the place of the Udavaśānīyā śhā. Atho has evidently the force of or here as in IV, 6 4 5. The Kāṇva text has atho apy āhutim eva guhu yāt, with the same meaning cf I 1 3 3 also utō note to IV, 5 2, 13

<sup>2</sup> For the Agnibotra, or morning and evening libation of milk see II, 2 4 3, 4. The performance being completed the tempo-

## SECOND BRAHMANA

1 They lay hands on the barren cow<sup>1</sup> and having laid hands on it they quiet it. It having been quieted<sup>2</sup> he says (to the slaughterer) 'Pull out the omentum'. The omentum having been pulled out<sup>3</sup> let him tell (the slaughterer) to search groping for an embryo. If they do not find one why need they care? and if they find one atonement is made therefore.

2 For surely it is not right that thinking it to be one (cow) they should perform as it were, with that one or that, thinking them to be two they should perform as it were with two<sup>3</sup>. Let him bid (the

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rary erections as the Sadas cart shed Âgnidhra fire-house &c. are set on fire and the sacrificer and priests go home

<sup>1</sup> The order of this and the succeeding Brahmanas differs considerably in the two recensions. In the Kâṇva recension the present Brâhmana (the text of which also differs very much) is preceded by three others (V 6 1-3) corresponding to M IV 5 3 IV, 5 4 and IV 5, 6 respectively.

<sup>2</sup> The text has simply he (viz the Samitṛ or butcher) having quieted it he (the Adhvaryu) says (S) having pulled it out, let him (A.) bid.

<sup>3</sup> The meaning of this would seem to be that they should not content themselves with the supposition of its being a barren cow but that they should ascertain whether she is not—as the term is—ashâpadi, or eight footed i.e. a cow with calf (cf par 12) and should in that case make atonement. The Kâṇva text reads Now when they thus proceed with that (animal offering) they thinking it to be one (cow) only pronounce the âpri verses (âprîṃanti). They turn out to be two (te dve bhavataḥ), and surely it is not right that one should cast away that on which the âpri verses have been pronounced. Now that juice has flowed together from all the limbs thus offering is also made with those sacrificial portions of that (embryo). And the sacrifice is as much as the havis and Svishakṛt he thus connects that whole (embryo) with that sacri

slaughterer) get ready the pot (sthali) and the cloth (ushnisha)<sup>1</sup>

3 They then perform with the omentum just as its mode of performance is<sup>2</sup> Having performed with the omentum both the Adhvaryu and Sacrificer return (to the sacrificial ground) The Adhvaryu says, Pull out that embryo<sup>1</sup> otherwise he would not pull it out from the womb, since it is only pulled out from the womb of a sick or dead (female) but when the embryo is full grown, then indeed it comes out through birth let him bid him pull it out even after tearing asunder the thighs

4 When it is pulled out he addresses it with (Vâg S VIII 28), May the embryo of ten months move together with the caul<sup>1</sup> —by saying May it move, he puts breath into it, and 'of ten months he says, because when an embryo is full grown, then it is one of ten months thus, even though it is not ten months old, he makes it one of ten months by means of the Brahman (prayer) the Yagus

5 Together with the caul —this he says so that like a ten months (calf), it may go out with the caul<sup>2</sup>, —'As yonder wind moveth as the ocean moveth —thereby he puts breath into it — So hath this ten months (calf) slipped out with the caul,<sup>3</sup> —this he means to say so that like a ten months calf, it may slip out with the caul

6 Here now they say What is he to do with

fice, and thus that which is superfluous (atinkta) becomes not superfluous

<sup>1</sup> The comm on Kâty XXV 10 7 describes the ushnisha, used on this occasion as a small cloth, or kerchief

<sup>2</sup> See III, 8, 2 16 seq

<sup>3</sup> Or even as a ten months calf moves with the caul, so he means to say (that) this (should take place)



that embryo ? — They might cut off a portion from every limb even as (is done) the portioning of other portions. But let him not do so for that (embryo) surely has its limbs undeveloped. Having cut it below the neck they should let that fat juice drip into the pot, for that same juice drips from all its limbs and thus it is a portion cut out from all its limbs. He then cuts the sacrificial portions of the cow in the same way in which they are (usually) portioned off.

7 They cook them on the cooking fire of the animal offering at the same time<sup>1</sup> they cook that fat juice. Having wrapped the embryo in the cloth he lays it down by the side of the cooking fire. When it (the victim) is cooked he puts together<sup>2</sup> the (flesh) portions and bastes only them, but not that juice. They remove the victim (from the fire), and at the same time they remove that juice.

8 They take it along the back of the pit between the sacrificial stake and the fire. It having been put down south (of the fire), the Pratiprasthātṛ cuts off the sacrificial portions. He then makes an underlayer (of ghee) in both offering spoons and addresses (the Hotṛ) for the recitation to the Manotâ deity on the havis. Thereupon they make cuttings from the portions of the cow, in the same way in which cuttings are made from them<sup>3</sup>.

9 Now there is an offering spoon called prakāraṇi

<sup>1</sup> Or in the same place. The Kāṇva text reads: Having cut off the head and let the juice (rasa) flow out he cooks it by the side of (pratīvesam) the (flesh) portions. And when they proceed with the havis, then having made an underlayer of ghee and taking twice from that juice having basted (the portions therewith), he replenishes the (places of the) two portions.

<sup>2</sup> ? Read samuhya for samudya. See III, 8, 3 5 seq

<sup>3</sup> See III, 8 3 15 seq

therein the Pratiprasthātṛ makes an underlayer of ghee for the fat juice takes two portions (from the juice), bastes them once (with ghee), and replenishes (the juice whence) both portions (have been taken) He (the Adhvaryu) then addresses (the Hotṛ) for the recitation (of the invitatory prayer) Having called for the Sraushat he says (to the Maitravaruna), 'Prompt (the Hotṛ to recite the offering prayer)!' As the Vashat is uttered the Adhvaryu offers (the flesh portions) After the Adhvaryu's oblation the Pratiprasthātṛ offers (the fat juice)—

10 With (Vâg S VIII, 29) Thou whose fruit is fit for sacrifice,'—for embryos are unfit for sacrifice this one he thus makes fit for sacrifice by means of the Brahman the Yagus — thou who hast a golden womb —for on that former occasion<sup>1</sup> they rend the womb when they tear out (the embryo), and gold means immortal life, he thus makes that womb of her (the cow) immortal,— 'Him whose limbs are unbroken I have brought together with his mother, Hail!' Thus if it be a male (embryo) but if it be a female one, with, 'Her whose limbs are unbroken, I have brought together with her mother, Hail' And, if it be an indistinguishable embryo let him offer in making it male, since embryos (garbha masc) are male, 'Him whose limbs are unbroken I have brought together with his mother, Hail!' For on that former occasion when they tear out (the embryo) they separate it from its mother now, having rendered it successful by means of the Brahman, the Yagus he brings it again together with its mother in the midst of the sacrifice

<sup>1</sup> See par 3

11 Thereupon the Adhvaryu makes the oblation to the Lord of the forest<sup>1</sup> Having made the oblation to the Lord of the forest the Adhvaryu, while pouring together the sacrificial portions that are for the upabhr̥t̥ says (to the Hotr̥) Recite the invitorv prayer to Agni Svish̥takr̥t̥! The Pratiprasthâtr̥ comes and takes all that fat juice and pours twice (ghee) thereon Having called for the Sraushḁ the Adhvaryu says Prompt! and offers as the Vashḁ is uttered After the Adhvaryu's oblation the Prati-prasthâtr̥ offers —

12 With (Vâg S VIII 30) The bountiful multiform juice<sup>2</sup>,—by bountiful he means to say (the bestower) of numerous gifts, and the multiform he says because embryos are as it were multiform—‘The strong juice hath invested itself with greatness—for it (the embryo) is indeed invested<sup>3</sup> in the mother—‘May the worlds spread along her the one footed two footed, three footed, four-footed eight-footed—‘Hail! He thereby magnifies her (the cow) far more forsooth does he gain by offering an eight footed one than by one not eight footed

13 Here now they say What is he to do with that embryo<sup>4</sup>? They may expose it on a tree for

<sup>1</sup> See III 8 3 33

<sup>2</sup> Indu, lit ‘droop’ a term usually applied to the draughts of Soma a connection with which doubtless is here intended

<sup>3</sup> A different simile is implied in the original ‘antar mahimānam ānaṣṭiḡa

<sup>4</sup> The Kāṇva text is much briefer here He then ties up the head (sraś pratinahya ?with the body) either with a cloth (ushnisha) or with bast (vakala) and having pushed asunder the cooking fire of the animal offering, he lays it above them with Verily O Maruts for the common people are eaters of raw flesh and the Maruts

embryos have the air for their support, and the tree is, as it were, the same as the air thus he establishes it on its own support. But say they, if in that case any one were to curse him saying, 'They shall expose him<sup>1</sup> dead on a tree,' then verily it would be so

14. They may throw it into the water, for water is the support of everything here he thus establishes it in the water. But say they, if, in that case, any one were to curse him saying, 'He shall die in water<sup>1</sup> then verily it would be so

15. They may bury it in a mole-hill, for this (earth) is the support of everything here he thus establishes it on this same (earth). But say they if in that case, any one were to curse him, saying, 'They shall quickly prepare a burying-place for him, being dead<sup>1</sup> then verily it would be so

16. He may offer it to the Maruts on the cooking fire of the animal sacrifice for the Maruts, the clans (common people) of the gods, are not oblation eaters (ahuta-ad)<sup>2</sup>, and the uncooked embryo, as it were, is no oblation (ahuta), and the animal cooking fire is taken from the Āhavanīya thus indeed 1 (the embryo) is

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are the people he thus establishes it with the Maruts. Or (uto) with a verse to Heaven and Earth, 'The great Heaven and Earth for additional superfluous (atirikta) is that (garbha) beyond these two heaven and earth, nothing whatever remains (or nothing surpasses them atirīkṣyata) thus he establishes it within those two heaven and earth and while being superfluous, it comes to be no longer superfluous (or redundant)

<sup>1</sup> Enam apparently refers both to the sacrificer and to the embryo (garbha, masc.).

<sup>2</sup> For the common people are eaters of raw flesh (āmāḍ) and the Maruts are the people Kārva text. Neither a Kshatriya nor a Vaiśya can eat remains of offerings but only a Brāhman is hutād, At. Br VII, 19

not excluded from the sacrifice and yet is not (offered) directly in the Âhavanîya (offering fire) And the Maruts are of the gods he thus establishes it with the Maruts<sup>1</sup>

17 As soon as he has performed the Samishṭa yagus offerings when the coals are only just extinguished he takes that embryo with the cloth, and standing with his face to the east he offers it with a verse to the Maruts (Vâg S VIII 31 Rîg-veda I, 86, 1) — Verily O Maruts, in whosoever house ye drink, the heroes of the sky he is the best protected man He utters no Svâhâ (hail) for the Maruts the clans of the gods are no oblation eaters and no oblation as it were, is what is offered without Svaha And the Maruts are of the gods he thus establishes it with the Maruts

18 He then covers it over with the coals with (Vâg S VIII 32 Rîg-veda I 22, 13) The great Heaven and Earth may mix this our sacrifice, and fill us with nourishments<sup>1</sup>

### THIRD BRAHMANA

1 The Shodasin<sup>2</sup> (graha) forsooth is Indra Now, at one time the beings surpassed (atî riġ)

<sup>1</sup> One might expect *deveshu* thus he establishes it with the gods unless it is intended as the final decision 'hence he consigns it to the Maruts' The wording is however the same as in the preceding paragraphs

<sup>2</sup> The author has now completed his exposition of the simplest form of Soma sacrifice viz the Agnishṭoma the libations of which are accompanied by twelve chants (stotra) and as many recitations (sastra) and which (on the press day) requires one victim to Agni (see IV 2 5, 14) He has also incidentally (IV 4 2 18) touched upon the characteristic features of the Ukthya sacrifice viz its second victim a he-goat to Indra Agni and three additional Uktha stotras and sastras (p 370 note) He now proceeds to

Indra—the beings being the creatures—they were in a state of equality as it were with him

2 Indra then bethought himself, 'How can I stand forth over everything here and how may everything here be beneath me?' He saw that graha and drew it for himself. Then he stood forth over everything here, and everything here was

consider another libation which, with its accompanying stotra and sastra, forms the distinctive feature of the Shodāsin sacrifice i.e. the one having sixteen or a sixteenth (hymn). This sacrifice also requires a third victim on the press-day viz a ram to Indra. By the addition on the other hand, of the Shodāsin graha, with its chant and recitation, to an ordinary Agnishōma, another form of one day's (ekaha) Soma sacrifice is obtained viz the Atyagnishōma or redundant Agnishōma, with thirteen stotras and sastras. This form of sacrifice is however, comparatively rarely used, and was probably devised on mere theoretic grounds, to complete the sacrificial system. A somewhat more common form is the Atirātra lit. that which has a night over and above differing as it does from the Shodāsin in that—besides a fourth victim (a he goat to Sarasvatī)—it has in addition a night performance of libations with three rounds (paryāyas) of four stotras and sastras each (one for the Hotrī and for each of his three assistants) and concluding at daybreak with one more stotra the sandhyā (twilight) stotra and the Āsvina sastra and offering. These are the forms of Soma sacrifice referred to in the present book as required for the performance of sacrificial sessions (twelve days and more) of which its concluding portion treats. With another form the Vāgapeya sacrifice, the author deals in the next Kāṇḍa. These—with the Aptoryāma which to the Atirātra adds another course of four Atirikta, or superadded stotras—constitute in the later official classification the seven fundamental forms (saptsthā) of Soma-sacrifice. This term meaning properly 'termination consummation, probably applied originally to the concluding rites of the Soma sacrifice proper as the distinctive features of the several forms of sacrifice, but by a natural transition, became the generic terms for the complete forms of sacrifice. See Professor Weber's somewhat different explanation, Ind. Stud. IX, 229

beneath him And verily for whomsoever knowing this they draw that cup of Soma he stands forth over everything here, and everything here is beneath him

3 Wherefore it has been said by the *Rishi* (*Rig veda* III, 32, 11) The sky hath not reached thy greatness when thou didst rest on the earth with thine other thigh—for verily yonder sky did not reach up to his other thigh<sup>1</sup> so did he stand forth over everything here, and everything here was beneath him And, verily for whomsoever, knowing this, they draw that cup of Soma, he stands forth over everything here and everything here is beneath him

4 He draws it with a verse to the lord of the bay steeds (*Indra Harivant*) they (the *Udgâtṛis*) chant verses to (*Indra*) *Harivant*, and he (the *Hotṛi*) afterwards recites verses to (*Indra*) *Harivant*. For *Indra* seized upon the strength the fury (*haras*) of his enemies the *Asuras* and in like manner does he (the sacrificer) now seize upon the strength the fury of his enemies therefore he draws the *graha* with a verse to (*Indra*) *Harivant*, they chant verses to *Harivant*, and he (the *Hotṛi*) afterwards recites verses to *Harivant*.

5 He draws it with an *Anushṭubh* verse for the morning press feast belongs to the *Gâyatri*, the mid day feast to the *Trishṭubh*, and the evening feast to the *Gagati*. The *Anushṭubh*, then, is over and above<sup>2</sup> (*ati-rikta*) and he thus makes that (*Soma* of the

<sup>1</sup> ? Or either of his thighs The situation depicted in this verse would seem that of the warrior *Indra* lying or kneeling on *Vṛitra* whom he has thrown on the ground

<sup>2</sup> Or additional, in excess, see IV, 4 3, 4

Shodasin) to remain over hence he takes it with an Anushubh

6 He draws it in a square cup, for there are three worlds these same worlds he gains by three corners and by the fourth corner he makes that (Soma) to remain over —therefore he draws it in a square cup

7 Let him draw it at the morning pressing after drawing the Agrayana Having been drawn at the morning pressing it reposes apart from that time he thus makes it to outlast all (three) pressings

8 Or he may draw it at the midday pressing after drawing the Agrayana —but this is mere speculation let him rather draw it at the morning pressing after drawing the Agrayana having been drawn at the morning pressing it reposes apart from that time

9 He thus draws it therefrom with (Vâg S VIII, 33 Rîgveda I 84 3) 'Mount the chariot, O slayer of Vritra, thy bay steeds have been harnessed by prayer! May the stone by its sound draw hitherward thy mind!—Thou art taken with a support thee to Indra Shodasin (the sixteenfold)!—This is thy womb thee to Indra Shodasin!'

10 Or with this (verse, Vâg S VIII, 34, Rîgveda I, 10 3) 'Harness thy long maned, girth filling bay steeds! Come hither to us O Indra, drinker of Soma, to hear our songs! Thou art taken with a support thee to Indra Shodasin!—This is thy womb thee to Indra Shodasin!'

11 Thereupon he returns (to the sadas) and bespeaks the chant with, 'Soma has been left over



Turn ye back<sup>1</sup> for he indeed causes it to remain over by that (Shodasin graha) He (the Adhvaryu) bespeaks it<sup>2</sup> before the setting of the sun and after sunset he (the Hotr) follows it up by reciting the sastra thus he thereby joins day and night together—therefore he bespeaks (the stotra)<sup>3</sup> before the

<sup>1</sup> See IV 2 5 8 The verb here and elsewhere translated by to bespeak is upâ krî the proper meaning of which would seem to be to prepare to introduce to bring up the chant As the same verb is however also used for the driving up or bringing up of cattle (to the stable) it may perhaps have a similar meaning in connection with the stotra the metres of the chant (which are often called the cattle of the gods) being as it were led up (or put to) by the Adhvaryu to be harnessed or yoked (yug) by the Udgâtr see p 311 note 1 Instead of the Prastara handed to the Udgâtr on the occasion of the Pavamânas two stalks of sacrificial grass are generally used with other chants but certain stotras and sâmans require to be introduced by special objects such as a fan, or the two churning sticks (for producing fire) or water mixed with avakâ plants or an arrow

<sup>2</sup> ? Read tad for tam or he calls upon him (the Udgâtr)

<sup>3</sup> The Shodasi stotra usually consists of the Gaunvita Sâmān (S V II 302-4) but the Nanada Sâmān (ib II 790-3) may be used instead It is performed in the ekavimsa stoma i e the three verses are chanted in three turns so as, by repetitions, to produce twenty one verses the usual form being a a a b b b c a b b b c c c a a a b - c c c For some modifications in the present case see Haug Transl At. Br p 258 note The first turn is to be performed in a low voice while the sun is going down the second in a middle voice, when the sun has disappeared, but not entirely the daylight and the third turn in a loud voice when darkness is closing in If for some reason or other the stotra is entirely performed after sunset, it is chanted with a loud voice throughout During the chanting a horse (black, if possible) or a bullock, or he-goat is to stand at the front (or back) gate of the sadas facing the latter Besides a piece of gold is to circulate among the chanters each of them holding it, while his turn of chanting lasts and the Udgâtr (or all three) doing so during the nidhana or finale

setting of the sun, and after sunset he follows it up by reciting the *sastra*<sup>1</sup>

## THE DVÂDASÂHA<sup>2</sup>

### FOURTH BRĀHMANA

1 Now, at first the gods were all alike, all good  
Of them, being all alike, all good, three desired  
'May we be superior'<sup>3</sup>—Agni, Indra, and Sûrya

2 They went on praising and toiling They saw  
those Atigrâhyas<sup>4</sup>, and drew (grah) them for them-

<sup>1</sup> The *Shoḍaśī sastra* is minutely described in the *Āit. Br.* IV 3 seq. The opening verses are in the *Anuṣṭubh* metre (of sixteen syllables) but otherwise also the *Hotr* has by means of pauses and insertions of formulas (*nivid*) to bring out its 'sixteenfold' character so as to accord with its designation

<sup>2</sup> The *Dvâdasâha*, or twelve days performance forms the connecting link between the so called *Āhina* sacrifices (consisting of between two and twelve press-days) and the *sattras*, or sacrificial sessions (of twelve press days and upwards) since it can be performed as one or the other. As a *sattra* (which seems to be its usual character) it consists of the *Dasarâtra* or ten nights (or days') period, preceded and followed by an *Atratra* as the *prâyanîya* (opening) and *udayanîya* (concluding) days. The *Dasarâtra*, on its part consists of three *tryahas* (or *tridua*), viz a *Prishthya shadaha* (see note 4) and three *Ukthya* days the so-called *Khandomas* (on which see Haug *Āit. Br. Transl.* p. 347). These are followed by an *Atyagnishoma* day called *Avivâkya* (i.e. on which there should be 'no dispute or quarrel')

<sup>3</sup> *Ati-tishthâvânâh*, lit. standing forth over (all others see IV 5 3 2). In this, as in the preceding *Brâhmana*, the prefix *ati* has to do service repeatedly for etymological and symbolical purposes

<sup>4</sup> I.e. cups of Soma 'to be drawn over and above' (Weber, *Ind. Stud.* IX 235 for a different explanation see Haug *Āit. Br. Transl.* p. 490). These three *grahas* are required at the *Prishthya shadaha*, which forms part of the *Dvâdasâha* (see note 2), and of sacrificial sessions generally. The *shadaha*, or period of six Soma days, which (though itself consisting of two *tryaha* or

selves over and above (*ati*) hence the name *Ati grāhyas*. They became superior, even as they are now superior<sup>1</sup> and verily he becomes superior for whomsoever knowing this, they draw those cups of Soma

3 And at first there was not in Agni that lustre which is now in him. He desired. May that lustre be in me! He saw this *graha*, and drew it for himself and henceforth that lustre was in him

*tridua*) may be considered as forming a kind of unit in *sattras* or sacrificial sessions is of two kinds viz. the *Abhiplava shadaha* and the *Prishthya shadaha*. Both require (for the *Hotri's prishtha* stotra at the midday pressing) the use of the *Rathantara saman* on uneven and that of the *Brīhat sâman* on even days. The chief difference between them is that while the *prishtha* stotras of the *Abhiplava* are performed in the ordinary (*Agnishōma*) way the *Prishthya shadaha* requires their performance in the proper *prishtha* form see p 339 note 2. Besides while the *Abhiplava shadaha* consists of four *Ukthya* days preceded and followed by one *Agnishōma* day the first day of the *Prishthya shadaha* is an *Agnishōma* the fourth a *Shodasin*, the remaining four days being *Ukthyas*. There is also a difference between the two in regard to the *stomas* or forms of chanting used for while the *Prishthya* requires successively one of the six principal *stomas* (from the *Trivrit* up to the *Trayastrimsa* as given p 308 note 2) for each day the *Abhiplava* requires the first four *stomas* (*Trivrit* to *Ekavimsa*) for each day though in a different order. In this respect, three groups or forms are assumed for the performance of the stotras at the *Agnishōma* and *Ukthya*, viz the *Gyotishōma* [a. *Bahishpavavamana* in the *Trivrit* b. *Āgyastotras* and c. *Mādhyandina pavamana* in the *Pañkadasa*, d. the *Prishtha*-stotras and e. *Ārbhava pavavamāna* in the *Saptadasa*, and f. the *Agnishōma sâman* in the *Ekavimsa stoma*], the *Goshōma* [a. *Pañkadasa* b. *Trivrit*, c. *Saptadasa*, e f (and g *Ukthastotras*) *Ekavimsa*] and *Āyushōma* [a. *Trivrit* b. *Pañkadasa*, c. d. *Saptadasa*, e f g. *Ekavimsa*]. These forms are distributed over the two *tridua* of the *Abhiplava* in the order *Gyotishōma*, *Goshōma*, *Āyushōma*, *Goshōma*, *Āyushōma*, *Gyotishōma*.

<sup>1</sup> Lit even as they are now the superiority i.e. a superior power

4 And at first there was not in Indra that power which is now in him He desired, 'May that power be in me' He saw this graha and drew it for himself and henceforth that power was in him

5 And at first there was not in Sûrya that splendour which is now in him He desired May that splendour be in me' He saw this graha and drew it for himself, and henceforth that splendour was in him And verily for whomsoever knowing this, they draw those cups of Soma, he takes unto himself those same fires (energies) those same powers

6 Let him draw them at the morning pressing after drawing the Agrayana, for the Agrayana is the self (body) and many parts of this self are one each (and thus) over and above (the others), such as the lung<sup>1</sup> and heart and others

7 Or he might draw them from the Pûtabhrt, at the midday pressing after drawing the Ukthya, or when about to bespeak (the chant), for the Ukthya indeed is the same as that undefined self of his But this is mere speculation let him rather draw them at the morning pressing after drawing the Agrayana.

8 They are offered after the offering of the Mâhendra graha for that the Mâhendra is Indra's special cup, and so are the (Nishkevalya) stotra and sastra specially his But the sacrificer is Indra and for the sacrificer's benefit (these cups) are drawn therefore they are offered after the offering of the Mâhendra graha

9 He thus draws them therefrom [the first with

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<sup>1</sup> That is the right lung (kloman) the left lung being called by a different name See St Petersburg Dict s v

Vâg S VIII 38 Rigveda IX 66, 21]<sup>1</sup> O Agni skilful in works become thou pure, bestowing upon us lustre and manly vigour and upon me health and wealth!—Thou art taken with a support thee to Agni for lustre!—This is thy womb thee to Agni, for lustre!

10 [The second with Vâg S VIII, 39 Rigveda VIII 76, 10] Uprising by thy power didst thou move thy jaws O Indra drinking the cup drawn juice!—Thou art taken with a support thee to Indra for power!—This is thy womb thee to Indra for power!

11 [The third with Vâg S VIII 40 Rigveda I 50 3] 'His beacons have appeared his beams wide and far over the people shining splendidly like fires!—Thou art taken with a support thee to Surya for splendour!—This is thy womb thee to Sûrya for splendour!

12 The drinking of these (cups is performed by the sacrificers with the resp texts) O lustrous Agni lustrous art thou among the gods may I be lustrous among men!—Most powerful Indra most powerful art thou among the gods may I be the most powerful among men!—Most splendid Surya most splendid art thou among the gods may I be the most splendid among men! And verily, these same splendours these same powers he takes unto himself for whomsoever knowing this, they draw these cups

13 Let him draw them on the first three days of the *Prishthya shadaha* namely the Agni cup on

<sup>1</sup> The *Kanvas* use a different formula viz Rigveda IX 66 19 See Vâg S ed Weber p 254 (XII)

<sup>2</sup> See page 402 note 4 In conjunction with the *Rathanara*

the first day the Indra cup on the second the Surya cup on the third—thus one day by day

14 Some<sup>1</sup> however draw them on the last three days but let him not do so let him rather draw them on the first three days But should he intend to draw them on the last three days let him first draw them on the first three days and let him then draw them on the last three days In like manner they are drawn (all three) in their proper order on one and the same day at the *Viśvagit*<sup>2</sup> with all the *Prishthas*

### FIFTH BRAHMANA

1 *Pragāpati* forsooth, is that sacrifice which is performed here and from which these creatures have been produced and in like manner are they produced thereafter even to this day

2 After the *Upāmsu* cup goats are produced Now that (cup) is again employed in the sacrifice hence creatures are here produced again and again

3 After the *Antāryama* cup sheep are produced Now that (cup) is again employed at the sacrifice hence creatures are here produced again and again

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(*Sāma* veda II, 30-31) and *Bṛihat* (II 159-60) *sāmans* the other four principal *prishtha* *sāmans*—viz the *Vairūpa* (II, 212-13) *Vairāga* (II, 277-9), *Sākhara* (II 1151-3, or *Mahānāmni* 1-3) and *Raivata* (II 434-6)—are used respectively by the *Hotṛi* on the last four days of the *śaḍaha*. As regards the *Hotṛi*'s assistants while the *Matrāvaruṇa* always uses the same *sāman* as at the *Agnishoma* viz the *Vāmadevyā* (II 32-34), the *sāmans* used by the other *Hotṛakas* are given in the *Sāma* veda immediately after the respective *sāman* of the *Hotṛi*, mentioned above

<sup>1</sup> The *Kāṇva* text ascribes this practice to the *Karakas*

<sup>2</sup> Regarding the sacrificial session, called *Gavām ayana* of which the *Viśvagit* forms part, see p 426 note 3

4 And because of those two (cups) which are together he offers the Upâṃsu first therefore of goats and sheep when they are together<sup>1</sup> the goats go first and the sheep behind them

5 And because having offered the Upâṃsu he wipes (the vessel) upwards, therefore these goats walk like nimbly<sup>2</sup> climbing spokes

6 And because, having offered the Antaryama he wipes (the vessel) downwards therefore these sheep walk with their heads down as if digging Now they, the goats and sheep, are most conspicuously Pragâpati-like whence bringing forth thrice in the year they produce two or three<sup>3</sup> (young ones)

7 After<sup>4</sup> the Sukra cup men are produced Now that (cup) is again employed at the sacrifice hence creatures are here produced again and again But the Sukra (bright) is the same as he that burns yonder, and he indeed is Indra and of animals, man is Indra-like<sup>5</sup> whence he rules over animals

8 After the Ritu cup the one-hoofed species is produced Now that (cup) is again employed in the sacrifice hence creatures are here produced again and again And such like is the Ritu cup<sup>6</sup>, and such-like the head of the one hoofed The Âgrayana

<sup>1</sup> That is, in mixed flocks. In the compound *agâvika* (Kāṇv *agâvayaḥ*, *ayes kal dīes*) also the goats come first

<sup>2</sup> Perhaps *ara* has to be taken in the sense of quick, nimble instead of spokes and 'dītara might mean flying up popping up their heads, as opposed to *avâkīnasīrshan*.

<sup>3</sup> ? Or, three (times) two *dvau trin iti*, the Kāṇva text reads (of goats alone) 'trīṃs trin

<sup>4</sup> Or along with, correspondingly with *anu*

<sup>5</sup> Or connected with Indra, Indra's own (*andra*)

<sup>6</sup> The two *Ritupâtras* are shaped like spoon-bowls, with spouts on both sides.

cup, the Ukthya cup and the Âditya cup—after them cows are produced. Now, these are again employed in the sacrifice hence creatures are here produced again and again.

9 And because goats are produced after the fewest cups therefore, though bringing forth thrice in a year producing two or three, (they are) very few for they are produced after the fewest cups

10 And because cows are produced after the most cups therefore though bringing forth once in a year, and producing one each time, (they are) most numerous, for they are produced after the most cups

11 Then in the Dronakalasa (trough) he finally draws the Hâriyogana graha. Now, the Dronakalasa is Pragâpati,—he turns unto these creatures, and fosters them, and kisses them<sup>1</sup> he fosters them in that he produces them

12 Now these same cups after which creatures are produced are five,—those of the Upâmsu and Antaryâma (counting as) one and the same, the Sukra cup the Ritu cup the Âgrayana cup, and the Ukthya cup, for there are five seasons in the year and Pragâpati is the year, and the sacrifice is Pragâpati. But if there be six seasons in the year, then the Âditya cup is the sixth of them

13 But indeed there is only that one cup after which creatures are produced here to wit, the Upâmsu cup for the Upâmsu is breath, and Pragâpati is breath and everything here is after Pragâpati

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<sup>1</sup> Or smells sniffs at them (as a cow does the calf)



## SIXTH BRAHMANA

1 Pragapati forsooth is that sacrifice which is here performed, and whence these creatures have been produced and in like manner are they produced therefrom even to this day Having drawn the Âsvina graha, he makes (the sacrificer) eye (the several cups while muttering) the Avakâsa formulas<sup>1</sup>

2 The Upâmsu cup he eyes first with (Vâg S VII, 27) For mine out-breathing (a) giver of lustre<sup>2</sup> become thou pure for lustre! Then the Upâmsusavana stone with For my through-breathing giver of lustre become thou pure for lustre! Then the Antaryâma cup with For mine up breathing giver of lustre, become thou pure for lustre! Then the Aindravâyava with, 'For my voice giver of lustre become thou pure for lustre! Then the Maitrâvaruna with, For mine intelligence and will, giver of lustre, become thou pure for lustre! Then the Âsvina with, For mine ear, giver of lustre become thou pure for lustre! Then the Sukra and Manthin with, For mine eyes givers of lustre become ye pure for lustre!

3 Then the Âgrayana with (Vâg S VII 28) For my mind, giver of lustre become thou pure for lustre! Then the Ukthya with, For

<sup>1</sup> For the proper place of this ceremony in the actual performance of the Agnishôma see p 312 note 4

<sup>2</sup> Either thou who bestowest lustre on my out breathing or Thou who art a bestower of lustre, become thou pure for lustre to my out breathing

my vigour, giver of lustre become thou pure for lustre! Then the Dhruva with 'For my life giver of lustre become thou pure for lustre! Then the two Soma troughs (Pûtabhrit and Âdhavaniya) with 'For all mine offspring givers of lustre, become ye pure for lustre!' Now the two troughs belong to the All-gods for therefrom they draw (Soma) for the gods, therefrom for men therefrom for the Fathers therefore the two Soma troughs belong to the All gods

4 Then the Dromakalasa with (Vâg S VII, 29) 'Who (ka) art thou? Which one art thou? — Ka is Pragâpati, — Whose (kasya, or Kas) art thou? who (ka) art thou by name? — Ka ( who ) by name is Pragâpati, — 'Thou upon whose name we have thought,' for he indeed thinks upon his name, — Thou whom we have gladdened with Soma, — for he indeed gladdens him with Soma Having drawn the Âsvina cup he prays for blessing part after part (of the sacrifice) with, 'May I be abundantly supplied with offspring thereby he prays for offspring, — abundantly supplied with men, thereby he prays for men (heroes), — 'abundantly supplied with food' thereby he prays for prosperity

5 He must not let every one eye them but only him who is well known, or one who is his friend, or one who, being learned in sacred lore, may acquire these (texts) through study Having drawn the Âsvina cup, he (thus) produces the whole sacrifice, and having produced the whole sacrifice, he deposits it in his own self, and makes it his own.

## SEVENTH BRAHMANA

1 Now there are here thirty four utterances, called expiations<sup>1</sup> Pragâpati, forsooth, is that sacrifice which is performed here and from which these creatures have been produced—and in like manner are they produced therefrom even to this day

2 There are eight Vasus eleven Rudras, twelve Âdityas and these two, Heaven and Earth are the (thirty second and) thirty-third And there are thirty-three gods and Pragâpati is the thirty-fourth, —thus he makes him (the sacrificer, or Yagnîa) to be Pragâpati<sup>2</sup> now that<sup>3</sup> is, for that is immortal and what is immortal that is But what is mortal that also is Pragâpati, for Pragâpati is everything thus he makes him to be Pragâpati, and hence there are these thirty four utterances called expiations

3 Now some call these (formulas) the 'forms of the sacrifice, but, indeed, they are rather the joints of the sacrifice this same sacrifice, in being performed, is continually becoming those deities

4 Now should the cow which supplies the gharma<sup>4</sup> fail (to give milk), let them go to another, and at the same place where they otherwise make that gharma (milk) flow<sup>5</sup> let them place her with her

<sup>1</sup> Viz the formulas, Vag S VIII 54-58, employed for making good any mishaps during the Soma sacrifice Cf Sat Br XII, 6 1 1 seq In the Kânva recension, V 7, 4, *kanâikâs* 5-10 correspond to the present Brâhmana, while *kanâikas* 1-4 contain the account of the Mahâvratîya graha corresponding to M IV, 6 4

<sup>2</sup> ? Or, this then he makes Pragâpati to be, but see IV, 6, 1, 5

<sup>3</sup> ? I e that divine race or element The Kânva text reads, *etâvad vâ idam asty etad dhy amṛitam yad dhy amṛitam tad asti*

<sup>4</sup> See p 104 note 3

<sup>5</sup> That is, when they milk the cow with the Mantras 'Flow thou

head towards the north, or in front of the ha'l with her face to the east

5 And that which is the right one of the two bones with hair-tufts which protrude on both sides of her tail bone,—thereon he offers those thirty-four oblations of ghee for as much as are those thirty four utterances so much is the sacrifice thus he lays the whole sacrifice entirely into her for therefrom she lets the gharma (milk) flow and this is the atonement therefore

6 And if any part of the sacrifice were to fail let him make an oblation with regard thereto on the Ahavantiya during the consecration and the Upasads and on the Āgnīdhra during the Soma feast—for whatever point of the sacrifice fails that breaks—and whichever then is the deity in that (special offering) through that one he heals it, through that he puts it together again

7 And if anything<sup>1</sup> be spilt, let him pour water thereon—everything here being pervaded (or obtained) by water—for the obtainment of everything<sup>2</sup> with a verse to Viṣṇu and Varuṇa—for whatsoever distress one undergoes here on earth all that Varuṇa inflicts<sup>3</sup>,—(Vāg S VIII 59 Atharva-veda VII, 25,

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for the Arvins! &c see IV 2 I II seq Perhaps yasyām velayām has to be taken in the sense of at the same time at which they make it flow, as is done in the St Petersburg Dict Compare however the Kāṇva reading tad yām upasamkrāmeyus tam agreṇa vā dīkṣitārālam yatra vānam etat pinvayanti tad enām prāṇim vodīkīm vā sthāpayitavai brūyāt.

<sup>1</sup> Viz any Soma according to Kāty XXV, 2 9 or any clotted bee (prishadāgya), according to the Kāṇva text.

<sup>2</sup> For this construction, see p 15 note 3

<sup>3</sup> Or, whatsoever undergoes (suffering) here on earth all that Varuṇa causes to undergo it.

1) They by whose vigour the spheres were propped up, who are in strength the strongest and mightiest, who sway with powers unsisted to Vishnu and Varuna hath it gone at the morning prayer<sup>1</sup> For Vishnu is the sacrifice and it is that (sacrifice) of his which now undergoes distress, and Varuna is the inflicter thus by both these deities—that whose (sacrifice) undergoes distress, and that which inflicts it—he heals (the joint of the sacrifice) by both he puts it together

8 And let him then touch (the spilt material) with (Vâg S VIII, 60), 'To the gods to the sky hath the sacrifice gone may wealth thence accrue to me<sup>1</sup> to the men, to the air hath the sacrifice gone may wealth thence accrue to me<sup>1</sup> to the Fathers to the earth hath the sacrifice gone may wealth thence accrue to me<sup>1</sup> — To whatever world the sacrifice has gone thence happiness has come to me<sup>1</sup>' this is what he thereby means to say

9 Here now Âruni said Why should he sacrifice who would think himself the worse for a miscarriage of the sacrifice<sup>2</sup> I, for one, am the better for a miscarriage of the sacrifice<sup>2</sup> This then, he said with reference to the adoption of those benedictions

<sup>1</sup> This last sentence ( To whatever world ) is treated as if it belonged to the sacrificial formula to which it is attached in the Samhitâ. The mistake (which doubtless there is) probably arose from the omission of the *iti* in the Brâhmana. In the Kârva text of the Brâhmana the analogous sentence appears clearly as belonging to the exposition, and not to the Samhitâ

<sup>2</sup> *Kim sa yagnena yageteti yo yagnâh syât tena vyṛddhena jreyo nâbhugaḥhed iti* Kârva text.

## EIGHTH BRAHMANA

1 Now when at that Trirâtra<sup>1</sup> sacrifice he gives those thousand (cows) then that one is made the one-thousandth<sup>2</sup> On the first day he brings three hundred and thirty three, and likewise on the second day he brings three hundred and thirty-three, and likewise on the third day he brings three hundred and thirty-three Then that one-thousandth is left over

2 She should be three-coloured they say, for that is the most perfect form for her But let it be a red one and spotted for that indeed is the most perfect form for her

3 Let it be one that has not been approached (by a bull) for she the Sâhasrî, is in reality Vâk (speech) but Vâk forsooth is of unimpaired vigour and so is one of unimpaired vigour which has not been approached therefore it should be one that has not been approached

4 He may lead her up (to the sacrificial ground) on the first day, for she, the Sâhasrî, is in reality Vâk and hers Vâk's, is that thousandfold progeny<sup>3</sup>

<sup>1</sup> The Sahasradakshina Trirâtra, or sacrifice of three (pressing) days, with a thousand cows as the priests fee is mentioned Kâty XIII, 4 15 seq as apparently an independent Ahîna sacrifice I do not however, know whether it might not be added on to some other sacrificial performance as for instance to the Prishthya shadâha thus forming together with this the Navarâtra (or first nine days of the Dasarâtra, see p 402 note 2) Katy gives no indication as to the particular forms of Soma-sacrifice required for the several days but, guided no doubt by the Brahmana he confines his remarks to the manner of distribution of the dakshinâs

<sup>2</sup> Sâhasrî, lit she who makes the dakshinâ to consist of one thousand

<sup>3</sup> Or,—and from her Vâk, those thousand (cows) were produced

She walks at the head (of the other 333 cows) and behind her follows her progeny Or he may lead her up on the last day then her progeny precedes her, and she herself walks behind. This, however is mere speculation let him lead her up on the last day — her progeny precedes her, and she herself walks behind

5 North of the Havirdhâna shed, and south of the Âgnîdhra fire-house he makes her smell the Dronakalasa, for the Dronakalasa is the sacrifice, thus he makes her see the sacrifice

6 With (Vâg S VIII, 42), 'Smell the trough may the drops enter thee, O mighty one!' Now he who gives a thousand (cows) becomes, as it were, emptied him, thus emptied he thereby replenishes, when he says Smell the trough may the drops enter thee, O mighty one!'

7 'Return again with sap' him who is emptied he thus replenishes when he says, 'Return again with sap!'

8 And milk to us a thousandfold! him who is emptied he thus replenishes with a thousand (forces), when he says, And milk to us a thousandfold!'

9 'Broad streamed, milk-abounding — may wealth come back to me!' him who is emptied he thus replenishes when he says, May wealth come back to me!

10 He then mutters in her right ear 'O Idâ, blithesome adorable lovable, bright, shining Aditi (inviolable) Sarasvatî (sapful), mighty

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or — and from her (the thousandth cow) that thousandfold progeny of Vâk was produced see IV 6 7 3, where the thousandfold progeny of Vâk is identified with the Vedic texts generally

glorious —these are thy names O cow tell thou the gods of me as a doer of good! —or 'speak thou

These indeed are her names with the gods he thus means to say, 'whatever thy names are with the gods, therewith tell the gods of me as a doer of good

11 They release her If not urged by any man she goes eastwards, then let him know that this sacrificer has succeeded that he has won the happy world If she goes northwards let him know that the sacrificer will be more glorious in this world If she goes westwards let him know that he will be rich in dependants and crops If she goes southwards let him know that the sacrificer will quickly depart from this world Such are the ways of knowledge

12 And what three (cows) there are each time over and above the (three hundred and) thirty thereto they add that one<sup>1</sup> Now when they draw out a Virâg (verse) they pull it asunder, and a Virâg which is pulled asunder is torn in two —and the Virâg consisting of ten syllables he thus makes the Virâg complete Let him give her to the Hotrî for the Hotrî is a thousandfold<sup>2</sup> therefore let him give her to the Hotrî

<sup>1</sup> I am not certain whether I understand this passage rightly According to paragraph 16 and Kâty XIII 4 23 he is to give away the cows by tens This would leave three each day or nine on the three days To them he is to add the Sâhasrî and give the ten cows to the Hotrî —A common Virâg verse consists of three times ten syllables but there are also such as consist of three times eleven syllables These latter the sacrificer is thus represented (by withholding three cows out of thirty three) to make into a proper Virâg

<sup>2</sup> That is, according to the St Petersburg Dict., he possesses a



13 Or let him appoint two Unnetrys, and let him give her to him of the two who does not call for the Sraushat for defective indeed is he who being an officiating priest does not call for the Sraushat and defective also is the Virâg which is pulled asunder thus he puts the defective to the defective

14 Now they say one ought not to give anything above a thousand (cows) because by a thousand he obtains all the objects of his desire But Âsumi said 'Let him give according to his wish by a thousand he indeed obtains all his wishes and anything else (that he gives) is likewise given at his wish<sup>1</sup>

15 And should he intend to give a cart yoked (with a team of oxen) or something else let him give it either after the offering of the omentum of the barren cow or at the concluding (udavasântiâ) offering

16 In bringing the dakshinâs let him bring complete decads If he intends to give one (cow) to any (priest) let him pass over a decad to ten such (priests) If he intends to give two to any one let him pass over a decad to five such (priests) If he intends to give three to any one let him pass over a decad to three such If he intends to give five to

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thousand verses —if it does not rather refer to the extent of the Rig veda, consisting of rather more than a thousand (1028) hymns Cp also the thousandfold progeny of Vâk p 414 note 3

<sup>1</sup> The Kânva text has much the same reasoning but does not ascribe it to any one

<sup>2</sup> In this and all other cases the text has to those three (ten &c) It is not clear in what manner he is to divide the ten cows between the three priests, unless indeed he is to repeat the same process three times giving the odd cow each time to another priest The Kânva text only mentions two of the cases here given viz that if he intends to give one cow to each (ekakâm),

any one let him pass over a decad to two such  
Thus up to a hundred and thus this perfect Virâg  
of his becomes a cow of plenty for him in yonder  
world

### NINTH BRAHMANA

1 When he performs a twelve days sacrifice with  
transposed metres (Dvâdasâha vyûdhakhandas)  
then he (the Adhvaryu) transposes the grahas (cups  
of Soma), and both the Udgâtṛ and the Hotṛ  
transpose the metres. Now there is first that normal  
Tryaha (triduum) with settled metres<sup>1</sup> there he  
draws the cup beginning with the Aindravâyava

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he is to give ten to ten such and if he intends to give two to each, he  
is to give ten to five such. Professor Weber Ind Stud X 52 remarks  
that this paragraph is not clear to him and suggests that it may  
be interpolated. It does not appear what the exact proportion of  
the thousand cows is for each of the sixteen priests but we may  
assume that it did not differ much from that given at the Agni  
shôma (see p 345 note) and that this result was brought about by  
repeated distributions among varied groupings of the priests.

<sup>1</sup> That is three days on which the order of the Agnishôma is  
observed. Hence having drawn the Upâmsu and Antaryâma  
cups (IV 1 1 and 2) which must always be drawn first, he draws  
the Aindravâyava cup (IV 1 3) and so on. The same order is  
preserved on the fifth eighth, and last three days. On the fourth  
and ninth days on the other hand he follows up the Upâmsu and  
Antaryâma by the grahas of the third pressing beginning with the  
Âgrayana (IV 3 5 21 seq) these being then succeeded by  
those of the morning and midday pressings, and on the sixth and  
seventh days the Upâmsu and Antaryâma cups are succeeded by  
the grahas of the midday pressing beginning with the Sukra cup  
(IV 3 3 2). This change of the proper order of performance of  
course involves a different arrangement of the stotras and sastras  
(or the metres, as they are called in the texts). This dislocation  
of the three pressings is afterwards to be rectified by the various  
cups being deposited on the khara in their normal order. In the  
last two paragraphs of the present Brahmana the author however

2 Then, on the fourth day he transposes the grahas, and they transpose the metres There he draws the cups beginning with the Agrayana—for that fourth day is Pragâpati's own and the Agrayana is the self and Pragâpati is the self therefore he draws the cups beginning with the Âgrayana

3 Having drawn that (Agrayana) cup he does not deposit it—the grahas being the vital airs—lest he should disorder the vital airs<sup>1</sup>, for he would indeed disorder the vital airs were he to deposit it They sit near holding that (cup)<sup>2</sup> and (the Adhvaryu) draws (the other) cups and while he draws the cups then whenever the time of that cup (in the order of performance comes) he utters *Him* and deposits it Then follows that normal<sup>3</sup> fifth day, on that he draws the cups beginning with the Aindravâyava

4 Thereupon on the sixth day he transposes the grahas, and they transpose the metres There he draws the cups beginning with the Sukra, for that sixth day is Indra's own, and the Sukra (bright clear) is he that burns yonder and he (the sun) indeed is Indra therefore he draws the cups beginning with the Sukra

5 Having drawn that (cup) he does not deposit it—the grahas being the vital airs—lest he should disorder the vital airs for he would indeed disorder the vital airs were he to deposit it They sit near

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discountenances this practice of changing the natural order of drawing the cups

<sup>1</sup> For this construction see p 15 note 3

<sup>2</sup> Having given it to some one else (to hold), he draws the other cups Kanva text

<sup>3</sup> Or that 'known fifth day i.e. performed in the manner known or explained before (viz. at the Agnishoma)

holding that (cup), and he draws (the other) cups and while he draws the cups then whenever the time of that (cup comes) he deposits it

6 Then on the seventh day he transposes the grahas and they transpose the metres There he draws the cups beginning with the Sukra cup for that seventh day belongs to the *Bṛhati* ('great metre) for the Sukra is he that burns yonder and he indeed is great therefore he draws the cups beginning with the Sukra

7 Having drawn that (cup) he does not deposit it—the grahas being the vital airs—lest he should disorder the vital airs, for he would indeed disorder the vital airs were he to deposit it They sit near holding that (cup), and he draws the (other) cups, and while he draws the cups then whenever the time of that (cup comes), he deposits it Then follows that normal eighth day there he draws the cups beginning with the *Āindravāyava*

8 Then, on the ninth day he transposes the grahas and they transpose the metres There he draws the cups beginning with the *Āgrayana*, for that ninth day belongs to the *Gagati* (metre) and the *Āgrayana* is the self and the self (soul) is this whole world (*gagat*) therefore he draws the cups beginning with the *Āgrayana*

9 Having drawn it he does not deposit it—the grahas being the vital airs—lest he should disorder the vital airs, for he would indeed disorder the vital airs were he to deposit it They sit near holding that (cup), and he draws the (other) cups, and while he draws the cups when the time of that (cup comes) he utters 'Him' and deposits it.

10 Now they say, He should not transpose the

cups—the cups being the vital airs—lest he should disorder the vital airs for he would indeed disorder the vital airs were he to transpose them therefore he should not transpose (the cups)

11 But let him nevertheless transpose them for the cups are the limbs and in sleeping one likes to turn<sup>1</sup> his limbs from one side to the other therefore let him nevertheless transpose them

12 Nevertheless he should not transpose them—the cups being the vital airs—lest he should disorder the vital airs, for he would indeed disorder the vital airs were he to transpose (the cups) therefore let him not transpose them

13 What, then is the Adhvaryu to do in that case when both the Udgâtr̥ and Hotr̥ transpose (change) the metres<sup>2</sup> In that at the morning pressing he draws first the Aindrayava cup and at the midday pressing the Sukra cup and at the evening pressing the Agrayana cup—thereby for sooth the Adhvaryu transposes (the cups)

### TENTH BRAHMANA<sup>3</sup>

1 If the Soma is carried off let him say Run about and seek! If they find it why should they care<sup>2</sup> But if they do not find it atonement is made therefore

2 Now there are two kinds of Phālguna plants

<sup>1</sup> In the text our subordinate clause is as usual the principal clause one sleeps in turning his limbs from one side to the other

<sup>2</sup> The chanters and the Hotr̥ in any case use different metres as the principal ones at different pressing

<sup>3</sup> In the Kaṇva text I have met with nothing corresponding to this Brāhmana

the red flowering and the brown flowering Those Phālguna plants which have brown flowers one may press for they the brown flowering Phālgunas are akin to the Soma plant therefore he may press those with brown flowers

3 If they cannot get brown flowering (Phalgunas) he may press the Syenahr̥ta<sup>1</sup> plant For when Gâyatrī flew up for Soma a sprig of Soma fell from her, as she was bringing him it became the Syenahr̥ta plant therefore he may press the Syenahr̥ta plant

4 If they cannot get the Syenahr̥ta he may press Âdāra plants For when the head of the sacrifice was cut off then Âdāra plants sprung from the sap which spirted from it therefore he may press Adāra plants

5 If they cannot get Âdāras he may press brown Dûb (dûrvā) plants, for they, the brown Dûb plants are akin to the Soma therefore he may press brown Dûb plants

6 If they cannot get brown Dûb plants he may also press any kind of yellow Kusa plants In that case let him also give one cow and when he comes out of the purificatory bath let him again become consecrated for the atonement for that (use of plants other than Soma) is a second sacrifice So much then as to those robbed of their Soma

7 Now as to those who burst their Soma trough (kalasa). If the trough bursts let him say Try to catch it<sup>1</sup> If they catch a handful or a goupēful<sup>2</sup> (of Soma) let them perform as far as is in their power<sup>3</sup>

<sup>1</sup> That is the plant carried away by the falcon (or eagle)

<sup>2</sup> Scotch for the measure of both hands placed side by side Ags geap Low Germ göpse

<sup>3</sup> Yathāprabhāvam Kāty XXV 12 24 seems to take it in the

after pouring (water) to it from other ekadhana pitchers But if they do not catch any let them perform as far as is in their power after pouring out some of the Agrayana and pouring (water) thereto from other ekadhana pitchers And if the trough bursts before the dakshinâ (cows) have been led up let him then give one cow and after coming out from the purificatory bath let him be consecrated again for the atonement for that (mishap) is a second sacrifice So much then as to those who burst the trough

8 Then as to those by whom any Soma is left over If any (Soma) be left after the Agnishôma let him draw the Ukthya cup from the Putabhrit If any be left after the Ukthya let him undertake the Shodasin If any be left after the Shodasin, let them undertake a night (performance)<sup>1</sup> If any be left after the night (performance) let them undertake a day (performance) But nothing surely remains after that<sup>2</sup>

### SIXTH ADHYAYA FIRST BRAHMANA

I Now, the *Amsu* (graha) forsooth, is no other than Pragâpati that (cup) is his (*Yagnas* or the

sense of abundantly as he circumscribes it by *prabhavayantâh* (which the commentator explains by distributing over the several vessels )

<sup>1</sup> That is he is to perform an *Atirâtra*, see p 397 note 2

<sup>2</sup> *Kâty* XXV 13 12-14 in that emergency prescribes either the *Brîhat saman* (by which a seventeenth stotra is obtained at the *Vâgapeya* sacrifice for which see more in *Kanda* V) or the *Mahâvrata* (see IV 6, 4, 1, with note), or the *Aptoryâma* (see p 398 note)

<sup>3</sup> The meaning of this seems to be that after the *Aptoryama* no other sacrifice remains at which he could dispose of any Soma that might be left (and hence one must finish it at that sacrifice) According to *Kâty* ib 15 he is to repeat the *Aptoryâma* if any Soma remains after the first performance

Sacrificer's self<sup>1</sup> for Pragâpati is the self. Hence when they draw that (cup) they produce that self of his. Therein they lay these vital airs according to as these vital airs, the grahas are explained<sup>2</sup>, and verily the sacrificer is born with his whole body in yonder world.

2 Where they draw that (cup) then that is (like) having a hold<sup>3</sup> and where they do not draw it then that is (like) having no hold therefore then he draws the *Amsu*.

3 He draws it with a vessel of uḍumbara wood, for that (cup) is Pragâpati, and the uḍumbara tree is Pragâpati's own therefore he draws it with a vessel of uḍumbara wood.

4 He draws it with a square vessel for there are here three worlds these three worlds he obtains by three (corners). And Pragâpati is the fourth over and above these three worlds thus he obtains Praga-pati by the fourth (corner) therefore he draws it with a square vessel.

5 Silently he takes up the pressing stone, silently he throws down the Soma plants (*amsu*) silently he pours water thereon silently raising (the stone), he

<sup>1</sup> Or body (*ātman*) *amsu* meaning the Soma plant, and hence the body of the Soma. This graha seems to consist of imperfectly pressed Soma plants in water. Cf. Kāty XII 5 6-12. See also Sat Br IV 1 1 2 Taitt S VI 6 10, Sāy on Taitt S I p 603. In the Kāṇva text this Brahmana is followed by one on the Adābhya graha which is identified with speech.

<sup>2</sup> Or perhaps according to as the grahas are explained as being these vital airs.

<sup>3</sup> Or like something that has a handle. The Kāṇva text reads — for whomsoever they draw that (cup) his vital airs are as it were supplied with a firmer hold, and as it were firmly established (*ārambhaṇavattirā iva pratishṭhita iva*). And for whomsoever they do not draw it, his vital airs are as it were without any hold (halt loser) and quite unrestrained (*anārambhaṇatarā ivāśyātatara iva prāśāḥ*).



presses once silently he offers that (libation) without drawing breath thus he makes him (the sacrificer) to be Pragâpati

6 Now there is a piece of gold in that (spoon) that he smells at And if he either galls or scratches himself at this (sacrifice) —gold being immortal life — he lays that immortal life into his own self

7 As to this Râma Aupatasvinî said Let him freely breathe out and freely breathe in if he but offers silently, thereby he makes him (the sacrificer) to be Pragâpati

8 Now there is a piece of gold in that (spoon) that he smells at And if he either galls or scratches himself at this (sacrifice) —gold being immortal life,— he lays that immortal life into his own self

9 As to this Budîla Âsvatarâsvî said ' Let him draw it after merely raising (the stone), and let him not press for they do press for other deities thus he does different from what he does for other deities and in that he raises (the stone) thereby indeed the pressing takes place for him

10 As to this Yâgñavalkya said ' Nay let him press The unpressed Soma delighted not the mighty Indra nor the outpressed draughts without prayer thus spake the Rîshi (Rîg-veda VII 26 1) For no other deity does he strike but once thus he does different from what he does for other deities —therefore let him press !

11 Twelve heifers pregnant with their first calf are the priests fee for this (graha) Now there are twelve months in the year and Pragâpati is the year and the Amsu is Pragâpati thus he makes him (the sacrificer) to be Pragâpati

12 They have twelve embryo calves —that makes

twenty four Now there are twenty-four half moons in the year, and Pragâpati is the year and the *Amsu* is Pragâpati thus he makes him to be Pragâpati

13 Now Kaukûsta<sup>1</sup> indeed gave as many as twenty four heifers with their first calf as dakshinas and a bull as the twenty fifth and gold and truly that is what he gave.

14 This (graha) should not be drawn for every one since this is his (Yagñas) self It should only be drawn for one who is well known or one who is his (the Adhvaryu's) friend or one who being learned in sacred lore would acquire it by his study

15 It should be drawn at a (sacrifice with) a thousand (cows as the priests' fee), for a thousand is everything and this (graha) is everything It should be drawn at (a sacrifice) where the entire property is given away, for the entire property is everything, and this (graha) is everything It should be drawn at a Visvagit with all the *Prishthas* for the Visvagit (all-conquering) is everything and this (cup) is everything It should be drawn at a Vâgapeya and Râgasûya for that is everything It should be drawn at a sattrâ (sacrificial session) for the sattrâ means everything<sup>2</sup> and this (cup) means everything These are the drawings

### THE GAVÂM AYANA<sup>3</sup>

#### SECOND BRAHMAṆA

1 Verily, they who sit (sacrificing) for a year, by means of six months go to him that burns yonder

<sup>1</sup> The Kanva MSS read Kaukthasta.

<sup>2</sup> Perhaps the author here means to connect sattrâ (satra) with the adverbs satram satrâ altogether, always instead of with the verb sad to sit, but cf. IV 6, 8 1

<sup>3</sup> The great sacrificial session (sattrâ), called Gavâm ayana, or

told on the part of the Saman in as much as  
de of the form of that (sun) it is told on the  
the Rik<sup>1</sup> and now in like manner on the  
the Yagus by means of preparatory rite  
they draw that (graha)<sup>2</sup> they thereby also go  
the sun)

k (or course) usually extends over twelve months (of  
and consists of the following parts

vaniya Atirâtra or opening day  
urvimsa day an Ukthya, all the stotras of which are in  
the Katurvimsa stoma  
ve months each consisting of four Abhiplava shadahas  
and one Prishhya shadaha (= 30 days) Cf p 402 n 2  
three Abhiplavas and one } 28 days which with the two  
Prishhya } opening days complete the  
vagit day } sixth month  
three Svarasâman days }

HUVANT or central day

three Svarasâman days } 28 days which with the two  
vagit day } concluding days complete  
ne Prishhya and three } the seventh month  
Abhiplavas }

four months each consisting of four Abhiplavas and one  
Prishhya

Three Abhiplava shadahas  
One Goshoma (Agnishoma, p 403 n)  
One Âyushoma (Ukthya)  
One Dararatra (the ten central days of  
the Dvâdasaha, p 402 note 2) } 30 days

hâvrata day

ayaniya Atirâtra.

tation of the retrograde course of the sun, the order of  
ormance during the second part of the year is generally  
the reverse of that of the former half

tam shadbhîr mâsair yanti tasmât parâñko grahâ grîhyante  
totrâni parâñki sastrâni. Ta etam shashthe mase gakhanti

ra rūpam kriyate Kanva text

the Atigrâhya cup to Sûrya (IV 5, 4 2 seq) which has

2 He thus takes it therefrom with (Vag S VIII 41 Rig veda I 50, 1)<sup>1</sup> The lights bear on high that divine knower of beings Surya that all may see him!—Thou art drawn with a support thee to Sûrya for splendour!—This is thy womb thee to Sûrya for splendour!

### THIRD BRAHMANA

1 Now as to the manner of animal offerings One may perform with the (ordinary) set of eleven victims He seizes one for Agni as the first victim and one for Varuna (as the last) then again one for Agni in this way let him perform with the set of eleven victims

2 Or one may day after day seize a victim for Indra and Agni for all the gods are Agni since in Agni offering is made to all the deities and Indra is the deity of the sacrifice thus he neither offends any of the deities nor does he offend him who is the deity of the sacrifice

3 Then as to the manner (of animal offering) in accordance with the Stoma<sup>2</sup> At the Agnishôma

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to be drawn on the Vishuvant or middle day of the Gavâmâyana an animal sacrifice to the same deity being also prescribed

<sup>1</sup> The Kârva text allows the alternative mantra Rig veda I, 50 3, Vâg S VIII 40, Adristam asya ketavañ &c See IV 5 4 11

<sup>2</sup> See III 9 1, 5 seq He is to sacrifice one victim each day and if after the eleventh day the performance is to go on (as at the Dvadasaha) he is to begin anew with the first victim of the ekâdarnî According to the Kârva text and Kâty XII, 6, 17 he is on such an odd day to immolate all the remaining victims of the set of eleven Thus on the last (twelfth) day of the Dvadasaha—the Udayanîya Atirâtra—he would have to sacrifice the entire set of eleven victims.

<sup>3</sup> I.e. the particular form of the Gyotishôma, which is being performed.

let him seize a (victim) for Agni for it is befitting that at the Agnishṭoma (Agni's praise) he should seize a victim for Agni. If it be an Ukthya sacrifice, let him seize as the second (victim) one for Indra and Agni, for the hymns (uktha)<sup>1</sup> belong to Indra and Agni. If it be a Shodāsin sacrifice, let him seize as the third (victim) one for Indra for the Shodāsin (graha) is Indra. If it be an Atirâtra let him seize as the fourth (victim) one for Sarasvatî for Sarasvatî is Vâk (speech) and Vâk is a female and so is râtri (fem. 'night') female. Thus he duly distinguishes between the sacrificial performances. Such are the three manners (of animal offering) he may perform in whichever manner he pleases. Two victims must needs be seized—for Sûrya he seizes the second on the Vishuvant day, and for Pragâpatî at the Mahâvrata.

#### FOURTH BRAHMANA

1 Then as to the Mahâvratiya (graha)<sup>2</sup> Now when Pragâpatî had created the living beings, his

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<sup>1</sup> That is the hymns of the Rîg veda, the single collections of which begin with the hymns to Agni, followed by those to Indra. The ukthani here can scarcely refer to the three additional sastras of the Ukthya sacrifice as they are composed of hymns to Indra Varuṇa Indra Bṛhaspati, and Indra Vishnu respectively. Ârv. Sr VI, 1, Âit. Br III 50 Cp IV 2 5 14.

<sup>2</sup> The drawing of this cup forms part of the performance of the last but one day of the Gavâm ayana the so-called Mahâvrata (great vow) day on which the following particulars are supplied by Kâtyâyana XIII, 2 16 seq. The particular form of sacrifice prescribed for the day is the Agnishṭoma. A victim to Pragâpatî is to be immolated. The Mahavratîya graha is drawn as an additional libation (like the Atigrâhyas IV, 5, 4, 2). The signal for the chanting of the Prâshnâ stotras is given by (a Brâhman) playing with a rattan plectrum, on a harp with a hundred strings of

joints were relaxed with his relaxed joints he was unable to raise himself Then the gods went on praising and toiling They saw this Mahāvratī (cup) and drew it for him thereby they restored his joints

2 With his joints thus restored he approached this food what food of Pragāpati there is,—for what eating is to men, that the vrata (fast-food or religious observance generally) is to the gods And because (they say) Great indeed is this vrata whereby he has raised himself, therefore it is called Mahāvratīya

3 Now, even as Pragāpati then was when he had created the living beings so are those who sit (in sacrificial session) for a year and as Pragāpati then after a year, approached food so do they now after a year approach food for whomsoever that knows this, they draw that cup

4 Let him draw it for Indra Vimṛzdh (the Averter of scorn), for verily, the scorers of those who sit for

Muṇḍa grass During the chanting and recitation the Udgatrī sits on an arm chair the Hotrī on a hammock or swing the Adhvaryu on a board and the other priests on cushions of grass Then follow several curious ceremonies performed partly inside and partly outside the Veda The performance of the Sattrā is alternately lauded and vituperated by two persons [the one a Brāhman, seated at the front door of the Sadas, the other a Sūdra at the back door, both facing each other,—thus Lāṭy IV 3 according to which authority however they are merely to say respectively, ‘These Sattrins have not succeeded! — They have succeeded! ] At the same time a harlot and a theological student (brahmaṣṭhārin) upbraid one another (in front of the Āgnīdhṛīya fire shed) while (south of the Mārgāliya) a sham contest takes place between an Ārya (Vaiśya) and a Sūdra for the possession of a round white skin the Sūdra having to give in (after the third effort when the Ārya beats him with the skin) Thereupon a couple is shut up in an enclosed space south of the Mārgāliya (or behind the Āgnīdhṛīya, Lāṭy) for maithuna.

a year are smitten and all is won by them hence for Indra *Vimṛzdh* —with (*Vâg* S VIII 44 *Rig-veda* X 152, 4) Scatter thou our scorers O Indra lay them low that war against us and send them that persecute us, to the nether most darkness!—Thou art taken with a support thee to Indra *Vimṛzdh*!—This is thy womb thee to Indra *Vimṛzdh*!

5 Or for *Viśvakarman* (the All worker) for all work is done everything is won by those who sit in session for a year hence for *Viśvakarman* —with (*Vâg* S VIII 45 *Rig-veda* X 81 7) *Vaśaspati* *Viśvakarman* the thought speeder<sup>1</sup>, let us invoke for protection in our struggle this day may he the all beneficent worker of good delight in all our offerings<sup>2</sup> for our protection!—Thou art taken with a support thee to Indra *Viśvakarman*<sup>3</sup>!—This is thy womb thee to Indra *Viśvakarman*!

6 But if he knows the (verse) referring to Indra (and) *Viśvakarman* let him draw it thus<sup>4</sup> (*Vâg* S VIII 46) O *Viśvakarman*, with strengthening libation madest thou Indra an invincible champion to him did the people bow down of

<sup>1</sup> Or, the thought swift (*manogṛh*)

<sup>2</sup> For the different meanings of *vâga* see Max Müller *India*, what can it teach us? p 164

<sup>3</sup> Or in all our invocations (*havana*)

<sup>4</sup> The identification of *Viśvakarman* with Indra was probably suggested by the final *pāda* of the preceding verse of the hymn (*Rig-veda* X 81 6) May there be (or may he *Viśvakarman* be) for us a *Suri Maghavan* (a rich patron terms frequently applied to Indra) But cp *Muir O S T* vol iv p 7

<sup>5</sup> The *Kāṇva* text does not give the verse but remarks merely — But if he can get (*vindet*) an *andṛi viśvakarman* (verse) let him draw it therewith

old, because<sup>1</sup> he, the mighty is worthy of adoration—Thou art taken with a support thee to Indra Viśvakarman<sup>1</sup>—This is thy womb thee to Indra Viśvakarman<sup>1</sup>

#### FIFTH BRAHMAṆA

1 Now the graha<sup>1</sup> forsooth is he that burns yonder since by him all these creatures are held (swayed) Hence they say We take (grah) the grahas They walk seized by the grahas

2 The graha, forsooth, is Vāk (speech) for by speech everything is swayed (grah) here<sup>2</sup>,—what wonder, then<sup>4</sup> that Vāk is the graha<sup>2</sup>

3 The graha forsooth, is the name for everything is held (fixed) by a name here—what wonder then, that the name is the graha<sup>2</sup> We know the names of many, and are they not thereby held by us<sup>5</sup>?

<sup>1</sup> I see no other way of rendering *yatha asat* in this passage

<sup>2</sup> That is the seizer holder swayer According to the St. Petersburg Dict the word *graha* probably has not already in this passage the later meaning of 'planet' as the one holding or influencing man but that of some demoniac being The whole *Brahmaṇa* is a play on the word *graha* in its active and passive meanings of seizer holder influence, and draught libation The corresponding *Brāhmaṇa* of the *Kāṇva* text (V, 7, 1) differs widely from our text Its general drift is as follows The *graha* is the breath—the *graha* of that breath is food,—the *graha* of that food is the water—the *graha* of that water is fire—the *graha* of the fire (*Agni*) is the breath—thus the deities are seized by him, and he wins a place in the world of the deities

<sup>3</sup> Perhaps with the double entendre, 'everything (libation &c) is drawn with speech here'

<sup>4</sup> ? *Kim tad yad vāg grahaḥ* The usual meaning of *kim u*, how much more still more so, seems hardly to suit this passage

<sup>5</sup> ? Or are not those of us (that have a name) held (known) thereby? In either case, however the interrogative force of *atha* without any other particle is rather unusual



4 The graha forsooth, is food, for by food every thing is kept (grah) here hence as many as eat our food, all those are kept by us Such is the natural order of things

5 And as to this graha of Soma, that is food, for whatever deity one draws this graha that deity being seized by this graha fulfils that wish of his for which he draws it He approaches either the rising or the setting sun thinking, 'Thou art the seizer seize thou N N by such and such a disease' may N N not obtain such and such' (naming) him whom he hates, or with, 'May such and such a wish not be fulfilled to him' and, assuredly that wish is not fulfilled to him for whom he thus approaches (the sun)

#### SIXTH BRAHMANA

1 Now once on a time the gods while performing sacrifice, were afraid of an attack from the Asura Rakshas They said, Who of us shall sit on the south side, we will then enter upon the sacrifice on the north side in a place free from danger and injury

2 They said He who is the strongest of us, let him sit on the south side we will then enter upon the sacrifice on the north side in a place free from danger and injury'

3 They said, Verily Indra is the strongest of us let Indra sit on the south side, we will then enter upon the sacrifice on the north side in a place free from danger and injury

4 They said to Indra, Verily thou art the strongest of us sit thou on the south side, we will then enter upon the sacrifice on the north side in a place free from danger and injury

5 He said, 'What will be my reward then' — 'The office of Brāhmanākhamsin shall be thine the

Brahmasāman<sup>1</sup> shall be thine<sup>1</sup> —Hence one elects the Brāhmanākhamsin with, 'Indra is the Brahman by virtue of the Brahmasūp' for to Indra belongs this (office) Indra sat on the south side, and they entered upon the sacrifice on the north side in a place free from danger and injury Therefore let him who is the strongest sit on the south side, and let them then enter upon the sacrifice on the north side in a place free from danger and injury Now he for sooth, who is the most learned of Brāhmanas, is the strongest of them and as now any one is (able to become) a (superintendent) Brahman<sup>2</sup>—nay does he not sit still<sup>2</sup>—therefore whosoever is the strongest

<sup>1</sup> That is the Sāman which supplies the text for the Stotra chanted in connection with the Brāhmanākhamsin's Sastra, and forming the Stotriya verse of the latter Thus, at the midday savana, the (Prishā) Stotra of that priest usually consists of the Naudhasa-sāman (Sāma veda II 35-36) if the Rathantara sāman (Sāma veda II 30-31) is used for the Hotri's Stotra, but, if the Brīhat-sāman (ib II 159-160) is used for the latter then the Syaita sāman (II 161-2) is used as the Brahma sāman See p 339 note 2 The reason, however why special mention is made of the Brāhmanākhamsin in this place probably is that at the Gavāṁ ayana the Brahma saman is treated in a peculiar way For while on 142 days of the first half of the year—viz on the Katurvimsa on all (6 × 23) Abhūplavika days and on the three Svara sāman days,—one and the same tune the Abhūvarta-sāman is to be used day by day but each time with a different pragātha stanza (thus the pragātha S V II 35-36 usually chanted to the Naudhasa tune being on this occasion chanted to the Abhūvarta tune) on the corresponding days of the second half of the year, one and the same stanza. Indra kratum na ā bhara (S V II, 806-7), is to be used day by day but with different tunes (six such being given in the Calc. ed. vol iv, pp 529-34) Tāndya Br IV 3 1 seq

<sup>2</sup> According to XII 6 1 40 only priests of the Vasishṭha family could become Brahmanas, or superintendent priests in olden times because they alone knew the Somabhāga mantras but now every one learns them, and can therefore become a Brahman

of them let him sit on the south side and let them then enter upon the sacrifice on the north side in a place free from danger and injury Hence Brahman sit on the south side (of the vedi) and they enter upon the sacrifice on the north side in a place free from danger and injury

6 When (the Prastotri) says Brahman we will chant O Prasastar! then the Brahman mutters (Vāg S II 12), This thy sacrifice O divine Savitar, have they announced unto Brihaspati (the lord of prayer), the Brahman<sup>1</sup> therefore speed the sacrifice speed the lord of the sacrifice, speed me<sup>2</sup>!—Praise ye at the impulse (prasava) of Savitri<sup>1</sup> The significance is the same (as before)<sup>3</sup> With this (text) most probably enter upon (the chant)

7 But one may also enter upon it with, O divine Savitar this O Brihaspati forwards! There with he hastes to Savitri for his impulsion for he is the impeller (prasavitri) of the gods and 'O Brihaspati forwards!' he says, because Brihaspati is the Brahman of the gods—thus he announces it to him who is the Brahman of the gods therefore he says, O Brihaspati forwards<sup>4</sup>!

8 The Maitravaruna then mutters, 'Impelled

<sup>1</sup> Mahidhara interprets This sacrifice, O divine Savitar they announce to thee and to Brihaspati the Brahman. Perhaps the correct meaning (though not that assumed by the Brāhmaṇa) is This sacrifice they announce to thee as the Brihaspati the Brahman<sup>1</sup> and similarly the mantra in the next paragraph

<sup>2</sup> The Kāṇva text adds here the verse Vāg S II 13 see Sat Br I 7 4 22 with the same various reading gyotir

<sup>3</sup> See I 7 4 21 Aśau nvaivaitasya yagusho bandhur ya evāsau darsapūṛṇamāsayoḥ Kāṇva text.

<sup>4</sup> On pra see part 1 p 101 note

by the divine Savitrī, acceptable to Mitra and Varuṇa<sup>1</sup> Therewith he hastes to Savitrī for his impulsion, for he is the impeller of the gods, and acceptable to Mitra and Varuṇa he says, because Mitra and Varuṇa are the deities of the Maitrāvaruṇa (Prasāstrī)—thus he announces it to those who are the deities of the Maitrāvaruṇa therefore he says, 'acceptable to Mitra and Varuṇa

#### SEVENTH BRAHMANA

1 Threefold, forsooth, is science, the *Riks* the *Yagus* and the *Sāmans*. The *Riks* are this (earth) since it is thereon that he who sings them, does sing them, the *Riks* are speech, since it is by speech that he who sings them, does sing them And the *Yagus* forsooth, are the air, and the *Sāmans* the sky That same threefold science is used in the Soma-sacrifice

2 By the *Rik* he conquers this world, by the *Yagus* the air, and by the *Sāman* the sky Therefore whosoever has learnt one of these sciences let him endeavour to learn also what is contained in the two others by the *Rik*, forsooth he conquers this world, by the *Yagus* the air, and by the *Sāman* the sky

3 This, then, is the thousandfold progeny of *Vāc* (speech)<sup>1</sup> Indra (obtained for his share) two thirds and *Vishṇu* one third<sup>2</sup> the *Riks* and *Sāmans* are Indra, and the *Yagus* are *Vishṇu* Therefore in the *Sadas* they perform (the *Sastras* and *Stotras*) with the *Rik* and *Sāman*, for the *Sadas* is Indra's own

4. And by means of these *Yagus* they, as it were bring forward (*purāṣ*) that *Vishṇu* the sacrifice hence the name '*purāṣārāṇa* (preparatory ceremony)

<sup>1</sup> See IV, 5, 8 4

<sup>2</sup> Thus according to the *Kāṇva* text,—*dvau bhāgāv indro bhagataikam viṣṇuḥ*

5 Both the *Riks* and the *Sâmans* are Speech, and the *Yagus* are the Mind. Now wherever this Speech was, there everything was done everything was known but wherever Mind was there nothing whatever was done, nothing was known, for no one knows (understands) those who think in their mind.

6 The gods said to Speech, 'Go thou forward and make this known!' She said 'What will be my reward then?' — Whatever in the sacrifice is offered with *Svâhâ*, and without *Vasha* that shall be thine! Hence whatever in the sacrifice is offered with *Svâhâ*, and without *Vasha* that belongs to Speech. She then went forward and made that known saying 'Do this so! do this so!'

7 Therefore they also perform with the *Rik* in the *Havirdhâna* he (the *Hotri*) recites the morning prayer, he recites the kindling verses, he (the *Grâvastut*) praises the pressing-stones—for thus indeed, they (Speech and Mind) became yoke fellows.

8 And hence they also perform with the *Yagus* in the *Sadas* they raise up the *Udumbara* post they erect the *Sadas* they throw up the *dhishnya* hearths—for thus they became yoke-fellows.

9 That same *Sadas* they enclose on all sides with a view to that generation, thinking 'Quite secretly shall be carried on that generation!' for improper, indeed, is the generation which another sees hence even when a husband and wife are seen while carrying on intercourse, they run away from each other, for they give offence. Therefore to any one looking into the *Sadas*, except through the door let him say, 'Look not!' for it is as if he were seeing intercourse being carried on. Freely (one may look) through the door, for the door is made by the gods.

10 In like manner they enclose the Havirdhâna on all sides with a view to that generation, thinking 'Quite secretly this generation shall be carried on' for improper indeed, is the generation which another sees hence even when a husband and wife are seen, while carrying on intercourse, they run away from each other, for they give offence Therefore to any one looking into the Havirdhâna except through the door let him say, 'Look not' for it is as if he were seeing intercourse being carried on Freely (one may look) through the door for the door is made by the gods

11 Now there in the Sadas, that male, the Sâman longs after the female the *Rik* From that generation Indra was produced from fire indeed fire is produced viz Indra from the *Rik* and the Sâman for Indra they call him that burns yonder (the sun)

12 And there, in the Havirdhâna that male, the Soma, longs after the female, the water From that generation the moon was produced from food indeed, food is produced viz the moon from water and Soma for the moon is the food of him that burns yonder<sup>1</sup> Hence he thereby produces the sacrificer and for him he produces food from the *Rik* and Sâman he produces the sacrificer, and from water and Soma he produces food for him

13 Now with the Yagus the gods first performed sacrifice, then with the *Rik* then with the Sâman, and in like manner do they now perform the sacrifice, first with the Yagus then with the *Rik*, then with the Sâman, for Yagus they say, is the same as Yagas (worship)

14 Now when the gods milked (the objects of) their wishes from these sciences the Yagus science

<sup>1</sup> See I, 6, 4, 13 seq

milked most wishes It became as it were, emptied the most it was not equal to the other two sciences — the air-world was not equal to the two other worlds

15 The gods desired, How can this science be come equal to the other two sciences, how can the air world become equal to the two other worlds ?'

16 They said, Let us perform in a low voice with the Yagus then that science will become equal to the other two sciences, then the air-world will become equal to the two other worlds !

17 They performed with them in a low voice, and thereby strengthened them, and henceforth that science was equal to the other two sciences, and the air-world was equal to the two other worlds Therefore the Yagus, while being distinct are yet indistinct, and therefore the air world, while being distinct, is yet indistinct (indefinable)

18 He who performs with the Yagus in a low voice strengthens them, and they thus strengthened strengthen him. But he who performs in a loud voice weakens them, and, being weak they weaken him

19 The *Riks* and *Sāmans*, forsooth are speech and the Yagus are the mind and so those who perform with the *Rik* and *Sāman* are speech and those who perform with the Yagus are the mind Hence nothing whatever is done unless ordered by the Adhvaryu when the Adhvaryu says, 'Recite (the invitory prayer) ! Pronounce the offering prayer ! then those who perform with the *Rik* perform it And when the Adhvaryu says, Soma be cometh pure turn ye back <sup>1</sup> !' then those who perform with the *Sāman* perform it — for speech speaks not but what is conceived by the mind

20 Thus then the Adhvaryu, the mind, walks as it were in front (*purā kṛāṭi*) hence the name 'pura śkaraṇa'<sup>1</sup> and verily, he who knows this, stands as it were, in front through prosperity and glory

21 Now that same *purāśkaraṇa* (going before) is nothing else than yonder, burning (sun) one ought to perform in accordance with his (the sun's) course When he (the Adhvaryu) has drawn a cup of Soma, let him turn round in accordance with his course, when he has responded (to the Hotr's recitation), let him turn round in accordance with his course, when he has offered a graha let him turn round in accordance with his course he (the sun), verily is the supporter, and whosoever knowing this, is able to perform in accordance with his course, he forsooth is able to support his dependants<sup>2</sup>

### EIGHTH BRĀHMANA.

1 Now the consecration-ceremony<sup>3</sup> (for the sacrificial session) is a sitting down, is a session (*sattra*) hence they say of them, they sit And when thereafter they perform the sacrifice then they (under)go then he, who is the leader leads hence they say of them, 'they (under)go'<sup>4</sup>

<sup>1</sup> That is preparation, preparatory ceremony,—and hence also the 'taking the lead, being the precursor

<sup>2</sup> In the Kāṇva text this is the last Brāhmana of the (fifth) Kāṇḍa

<sup>3</sup> For the Dīkshā see III 1 1 1 seq In the Kāṇva text I have found nothing corresponding to the present Brāhmana.

<sup>4</sup> That is to say, the verb 1 (to go more especially its compound upa 1, to undergo, go through undertake) is used of sacrificial performances in the *Sattra* lasting for twelve (pressing) days and upward, to distinguish the latter from the *ahīna*-sacrifices lasting for from two to twelve (pressing) days.



2 The consecration ceremony then, is a sitting down it is a session it is an (under)going, it is the (under)going of a session And when afterwards having reached the end of the sacrifice they rise, that is the rising hence they say of them, 'They have risen' So much, then, for preliminary remark

3 Now those who are about to consecrate themselves settle (the time and place) between them. If they intend to construct a fire-altar they take up their (ordinary sacrificial) fires on churning sticks<sup>1</sup> and betake themselves together to where they are about to perform the animal offering to Pragapati Having churned (the fire), and put fire-wood on they take out the Âhavanīya fire, and perform that animal offering to Pragâpati

4 Its head they keep<sup>2</sup> If their consecration does not fall upon that same day (of the animal offering), then taking up the fires (again) on the churning sticks, they disperse to their several (homes) and perform the (daily) offerings

5 But if their consecration falls upon that same day, then, taking up the fires (again) on the churning sticks they betake themselves to where they intend to perform the consecration-ceremony The Grîhapati<sup>3</sup> churns (his fire) first somewhere about the centre of the hall, and one half of the others settle down south and one half north of him Having

<sup>1</sup> That is to say they hold their churning-sticks to the fires to get warm see part I p 396 note 1

<sup>2</sup> The head of the victim (or victims see VI, 2 1 seq) will have to be put in the bottom layer of the fire-altar to impart stability to the latter

<sup>3</sup> See p 97 note 1 At a Sattrā the Grîhapati as well as all the other *ṛtviḡ* should be a Brāhman Kāty I 6 13-16

churned (their fires) and put on fire-wood they take one fire-brand each and betake themselves together to the *Gr̥hapatī* s *Gārhapatya* fire. Having taken out the *Ahavanīya* from the *Gr̥hapatī* s *Gārhapatya*, they perform the consecration ceremony. They have one and the same *Āhavanīya*, but different *Gārhapatya*s, during the consecration and the *Upasads*<sup>1</sup>.

6 Then on whatever day their purchase (of Soma-plants) takes place on that day he raises the *Gārhapatya* hearth, and on the *Upavasatha* day<sup>2</sup> the *dhishnya* hearths for the others. At the time of the *Vaisargina*,<sup>3</sup> offerings, the wives come forward together and they (the sacrificers) abandon those other (*Gārhapatya*) fires<sup>4</sup>. As soon as the *Vaisargina* offering has been performed —

7 He leads forward the king (Soma). That *Āgnīdhṛīya* fire has just been taken up on the support<sup>5</sup>, when they take one fire brand each (from the fire at the hall door) and disperse to their several *dhishnya* hearths. They who do so, said *Yâgñīvalkya*, slay with those fire-brands of theirs. This now is one way.

<sup>1</sup> At *Sattras* there are usually twelve *Upasad* days. See p. 105 note 1. *Āt.* Br. IV. 24 enjoins twelve days for the *Dīkshā* and as many for the *Upasads* of the *Dvādarāha*. *Kāty.* XII. 1. 19. 2. 14 gives no special rule regarding the duration of the *Dīkshā* but enjoins twelve *Upasads*. See also *Lāṭy.* III. 3. 27. *Āsv.* VI. 1. 2.

<sup>2</sup> The day before the first pressing day.

<sup>3</sup> See III. 6. 3. 1 seq.

<sup>4</sup> Or those minor (western) fires, viz. they extinguish those south and north of the *Gr̥hapatī* s *Gārhapatya* or (optionally) also the latter it being again supplied by the fire-brand from the *Sālādvārya* fire. Cf. *Kāty.* XII. 1. 25–26.

<sup>5</sup> See III. 6. 3. 9 seq.

8 Then there is this second Having taken up their fires on churning sticks they betake themselves to where they intend to perform the animal offering to Pragâpati Having churned (the fire) and put on (fire wood), they take out the Âhavanîya and perform that animal offering to Pragâpati

9 Its head they keep If their consecration does not fall upon the same day then, taking up the fires (again) on the churning sticks, they disperse to their several (homes) and perform (the ordinary) offerings

10 But if their consecration falls upon the same day, then taking up the fires (again) on the churning-sticks, they betake themselves to where they intend to perform the consecration ceremony The Gṛihapati churns first and then the others churn, seated round about him and throw each the (fire) produced by him on the Gṛihapati's Gârhapatya. Having taken out the Âhavanîya from the Gṛihapati's Gârhapatya, they perform the Dikshâ Theirs is the same Ahavanîya and the same Gârhapatya during the consecration and the Upasads

11 Then on whatever day their purchase (of Soma-plants) takes place, on that day he piles up the Gârhapatya hearth, and on the Upavasatha day the dhîshnya hearths for the others At the time of the Vaisargîna offerings the wives come forward together, they (the sacrificers) abandon that (common Gârhapatya) fire As soon as the Vaisargîna offering has taken place,—

12 He leads forward the king That Agnidhrîya fire has just been taken up on the support, when they take one fire brand each and disperse to their several dhîshnya hearths But those who do it thus raise

up strife and strife comes upon them, they become contentious, and, moreover strife comes upon that community where they sacrifice This is the second way

13 Then there is this third They commune with each other over the *Gṛihapati's* churning-sticks —

What fire shall be produced therefrom, be that ours in common! what we shall gain by this sacrifice, by this animal offering be that ours in common! In common be our good work! whosoever shall do evil be that his alone! Having thus spoken, the *Gṛihapati* first takes up (the fire on the churning-sticks) for himself then he takes it up for the others or they take it<sup>1</sup> up for themselves They betake themselves to where they intend to perform the animal offering to *Pragâpati* Having churned (the fire) and put on (fire-wood) they take out the *Âhavantya* and perform that animal offering to *Pragâpati*

14. Its head they keep If their consecration does not fall on the same day then taking up (again) the fires on the churning sticks they disperse to their several (homes) and perform (the ordinary) offerings

15 But if their consecration falls on the same day they commune with each other over the *Gṛihapati's* churning-sticks,— What fire shall be produced therefrom be that ours in common! what we shall gain by this sacrifice, by this session, be that ours in common! In common be our good work! Whosoever shall do evil, be that his alone! Having thus spoken, the *Gṛihapati* first takes up (the fire) on the churning sticks for himself, then he takes it up for

<sup>1</sup> Or, according to *Katy XII, 2 8-9* each takes up two fires, viz his own and that of the *Gṛihapati*

the others or they take it up for themselves They betake themselves to where they intend to perform the consecration-ceremony Having churned (the fire) and put on (fire wood), they take out the Âhavanîya and perform the consecration ceremony Theîts is the same Âhavanîya and the same Gârha patya during the consecration and the Upasads

16 And on whatever day their purchase (of Soma plants) takes place on that day he piles up the Gârhapatya hearth and on the Upavasatha day the dhîshnya hearths for the others At the time of the Vaisargina offerings the wives come forward together and they (the sacrificers) abandon that (Gârhapatya) fire As soon as the Vaisargina offering has been performed —

17 He leads forward the king That Âgnîdhrîya fire has just been taken up on the support, when they take one fire-brand each and disperse to their several dhîshnya hearths Thus is this done and not (left) undone The reason why they have different dhîshnyas is that there may be wider space for moving about, and why they have different purodâsas<sup>1</sup> is that more sacrificial food may be left over for completeness

18 Now then the sacrificial session is explained whereby the gods quickly drove out evil and gained the supreme authority which they now wield having one Grîhapatî one purodâsa, one dhîshnya they quickly drove out mischief and quickly were born again And in like manner will these (sacrificers) by having one Grîhapatî, one purodâsa, one dhîshnya, quickly drive out evil and be born again

<sup>1</sup> The usual Savanîya purodâsas (III 8 3 1) are to be offered separately on each fire.

19 Now, in that former case, there is a hall with the roof-beams running from south to north<sup>1</sup>,—that is human practice. There are one and the same Âhavantiya and different Gârhapatyas—that is dissimilar. On the Gârhapatya's Gârhapatya they perform the Patnîsamyâgas with the tail (of the victim) and the others sit offering in response with ghee—that is dissimilar.

20 But here there is a hall with the roof-beams running from west to east<sup>2</sup> that is as with the gods. There are the same Âhavantiya, the same Gârhapatya and the same Âgnîdhṛtiya: thus this sacrificial session is successful, even as the one day's Soma sacrifice was successful, there is no failure for it. Its course is one and the same in everything except the dhishnyas.

### NINTH BRÂHMANA

1 Now, once on a time the gods were sitting<sup>3</sup> in a sacrificial session, thinking: May we attain excellence, may we be glorious, may we be eaters of food! That same food gained by them wished to go away from them—and, food being cattle, it was the cattle that wished to go away from them, thinking: It is to be feared lest they, being exhausted, may hurt us<sup>4</sup>: how, indeed, will they deal with us?

2 They offered these two oblations in the Gâr

<sup>1</sup> Viz the Sadas see p 128 note 1

<sup>2</sup> As in the case of the Prâkîna vamsa of ordinary ishtîs. See III 1 1 6-7

<sup>3</sup> The Kâṇva text has nisheduḥ 'they sat down'. See IV 6 8 1

<sup>4</sup> See p 31 note 1

hapatya and—the Gârhapatya being a house (*grîha*) and a house being a resting-place—they thereby secured them in the house, and thus that food gained by them, did not go away from them

3 And in like manner do these Sattrins now sit through a sacrificial session thinking 'May we attain excellence, may we be glorious may we be eaters of food' That food gained by them, wishes to go away from them—and, food being cattle it is the cattle that wish to go away from them thinking 'It is to be feared lest they being exhausted may hurt us how indeed will they deal with us ?'

4 They offer these two oblations<sup>1</sup> in the Gârhapatya and—the Gârhapatya being a house, and the house being a resting-place—they thereby secure them in the house, and thus that food, gained by them, does not go away from them

5 And in like manner that offered food wishes to go away from him thinking 'It is to be feared lest this one will hurt me how indeed will he deal with me ?'

6 He first eats a very little from the further (back) end of it—thereby he encourages it it knows, 'It was not so as I thought he has in no wise hurt me' Thus it becomes attached to him and indeed, whosoever knowing this is able to observe the vow thereof he becomes an eater of food, dear to food

7 This then is done at the Sattrotthâna (rising from the session) on the tenth day<sup>2</sup> Each of them

<sup>1</sup> V<sub>12</sub> those referred to in paragraphs 8 and 9

<sup>2</sup> That is on the tenth day of the Dararâtra and hence either the last but one day of the sessional Dvâdarâha (p 402 note 2) or the last day but two of the Gavâm ayana (p 426, note 3) called

sits speechless, strengthening his voice<sup>1</sup> with that (voice) strengthened and reinvigorated they perform the last day. Then the others are dismissed either (for) fetching fuel or to their day's reading of the scriptures. Now also they take food.

8 In the afternoon, having come together and touched water, they enter the ladies' hall<sup>2</sup> and while the others hold on to him from behind, he<sup>3</sup>

*Avivākya.* The ceremonies here described take place in the afternoon after the regular performance of that day's (atyagnishōma) Soma-sacrifice.

<sup>1</sup> 'Each of them (or, one by one) speech bound, guards Soma till the wakening. *Kāty* XII 4 1. According to the *Kāṇva* text only one (eko haishām) does so (but perhaps at a time) while the others disperse (utishānte).

<sup>2</sup> The *Patnīśāla* seems to be identical here with the *Prāśna* vamsa (see *Katy* XII 4 7) unless it be some shed or tent adjoining the latter, cf. *Āpast* Sr X 5<sup>o</sup> comm. The sacrificial formula of the first offering seems to refer to the domestic hearth the centre of the family life as a source of joy and strength to the householder.

<sup>3</sup> According to the *Kāṇva* text, the *Adhvaryu* makes the oblations but if he does not know how to perform them (i.e. if they are not recognised by his school as belonging to the *Adhvaryu*'s duties) the *Gṛihapati* does so, and if he cannot do so any one that knows them may perform them. Regarding these oblations and the order of the subsequent ceremonies there is indeed considerable difference of opinion among the ritualistic authorities. According to *Āry* VIII, 13 1-2 all of them offer but only the first oblation is to be performed on the *Gārhapatya*, and the second on the *Āgnīdhṛtya*. *Lāty* III, 7 8 seq. on the other hand enjoins the *Udgātṛs* to perform two oblations on the *Gārhapatya*, the first with the (somewhat modified) formula assigned in our text to the second oblation while the second oblation is to be made with

*Svāhā* simply. [The first of the above formulas is according to that authority, to be used by them, when they touch the *Udumbara* post, see IV 6 9 22.] The oblations completed they are to proceed to the *Ahavanīya*, where the *Udgātṛs* are to chant thrice the *Sāman* II 1126 (?) after which they enter the *Sadas* to perform the *Mānasa-stotra*.



offers (on the *Sālādvārya* fire) those two oblations, (the first) with (*Vāg S VIII, 51*), 'Here is joy here rejoice ye' here is stability, here is (your) own stability—Hail! He thereby addresses the cattle they thereby secure cattle for themselves

9 And the second he offers with, Letting the sucking calf to the mother,—he means to say by this 'letting the fire go to the earth —'a sucking calf drinking from the mother—he thereby means the fire sucking the (moisture of the) earth, —'may he maintain increase of wealth among us—Hail!' increase of wealth is cattle they thus secure cattle for themselves

10 They go out eastward, and enter the (shed of the) *Havirdhāna* carts from behind towards the front, for from the front towards the back (they enter) when about to perform the sacrifice, but thus (it is done) at the rising from the session.

11 On the hinder shaft of the northern cart<sup>1</sup> they sing the *Sāman* (*Vāg S VIII, 52*), called the completion of the session—there it is that they reach completeness, or on the northern hip of the high altar but the other is the more usual,—

12 That is on the hinder shaft of the northern cart 'We have gone to the light, we have become immortal—for they who sit through a sacrificial session become indeed the light they

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<sup>1</sup> According to *Kāty XII 4, 10* and comm, the southern shaft of the northern cart is intended. Similarly the *Kaṇva* text—while touching the right shaft of the northern cart he sings thereon the *Sāman* the completion (success) of the session. The words *sattrasya rddhiḥ* are doubtless the name of the *Sāman* which has been erroneously made with 'asi' appended to it in the *Madhy* text of the *Samhitā* the beginning of the *Sāman*.

become immortal,—‘to the sky have we ascended from the earth—for they who sit through a sacrificial session indeed ascend from the earth to the sky,—we have attained to the gods—for they indeed attain to the gods,—‘to heaven to the light’ thrice they repeat the finale for they indeed become (partakers of) heaven and bliss. Thus, whatever the nature of his Sâman is that they come to be who sit through a sacrificial session.

13 They creep<sup>1</sup> along right under the axle of the southern cart even as a snake frees itself from its skin, so do they free themselves from all evil. They creep along with an *atikhandas* verse, for that, the *atikhandas* (redundant metre), is all the metres,—thus evil does not overtake them therefore they creep along with an *atikhandas* verse.

14. They creep along with (*Vâg* S VIII 53, *Rig-veda* I, 132, 6) ‘O Indra and Parvata, leaders in battle, smite ye every one that wars against us, smite him with the thunderbolt! him that is hidden may it please in the far retreat which he hath reached our foes, O hero, on all sides may the tearer tear to pieces,—on all sides!’

15 They go out eastward and enter the Sadas from the front towards the back, for from the back towards the front (they do so) when about to perform the sacrifice, but thus (they do) at the rising from the session.

16 They sit down by their several *dhishnya* hearths. Now, once on a time, the pith of *Vâk* (speech) wished to desert the gods who had won it, it tried to creep away along this earth, for *Vâk* is

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<sup>1</sup> See p 299, note 2

this earth her pith are these plants and trees By means of this Saman<sup>1</sup> they overtook it and thus overtaken, it returned to them Hence upwards on this earth grow the plants, and upwards the trees And in like manner does the pith of Vâk wish to desert these (sacrificers) who have won it and tries to creep away along this earth—for Vâk is this earth her pith are these plants and trees By means of this Sâman they overtake it and thus overtaken it returns to them Hence upwards on this earth grow the plants and upwards the trees

17 They chant verses of the queen of serpents for the queen of serpents is this earth through her they thus obtain everything The prelude is performed by (the Udgâtrî) himself<sup>2</sup>, and the chant is not joined in (by the choristers<sup>3</sup>) lest some one else overhear it For he would cause (the performance) to be in excess were another to chant he would cause an excess, were another to join in it he would cause an excess were another to overhear it therefore the prelude is performed by (the Udgâtrî) himself, and the chant is not joined in

<sup>1</sup> Viz the so-called Mânasa stotra (mental chant) Sâma veda II 726-8 (Rig veda X, 189 1-3 ascribed to the queen of serpents)

The spotted bull has come up &c. performed inaudibly In connection with this Stotra an imaginary libation to Pragapati Vâyu is performed, everything connected with which from the upâkaraṇa (or introduction, on the part of the Adhvaryu see p. 401 note 1) up to the bhaksha or drinking of the cup by the priests, is done mentally (that is as would seem, by gestures merely) According to Ārv II, 13, 6 however, the Hotrî recites the same hymn in a low voice (upâmsu), but not inaudibly, as a Sastra. But see p. 452, note 1

<sup>2</sup> Not by the Prastotrî, as is otherwise the case, see p. 310, note 1

<sup>3</sup> See p. 311, note 1

18 The Hotr<sup>2</sup> recites the Four-Hotr<sup>2</sup> formulas whereby he follows up that chant by a Sastra<sup>1</sup> If the Hotr<sup>2</sup> does not know them, let the Gr̥hapatī recite them, but it is the Hotr<sup>2</sup>'s recitation

19 Then the Adhvaryu's response<sup>3</sup> is These sacrificers have prospered happiness hath accrued unto them<sup>1</sup> whereby he bespeaks success to human speech

20 Thereupon they utter the Brahmodya<sup>4</sup> in

<sup>1</sup> According to this (and Tāndya Br IV 9 13) it would seem that the Hotr<sup>2</sup> is not to recite the hymn of the Mānasa-stotra, as prescribed by the Ait Br and Âsv

<sup>2</sup> The *taturhotr<sup>2</sup>* formulas—so-called from four priests Agnīdh Adhvaryu, Hotr<sup>2</sup>, and Upavaktr<sup>2</sup> being mentioned in them—are as follows Their offering spoon was (the power of) thinking, the ghee was thought the altar was speech, the barhis was object of meditation, the fire was intelligence the Agnīdh was understanding the oblation was breath the Adhvaryu was the Sāman, the Hotr<sup>2</sup> was Vākaspati the Upavaktr<sup>2</sup> was the mind—at the end of each of these ten formulas the Adhvaryu, according to Âsv responds, Yea (om) Hotar! So (it is) O Hotar! —(the Hotr<sup>2</sup> proceeds), 'They forsooth took that (manasa) gr̥ha O Vākaspati! O disposer (or decree) O name! Let us praise thy name! Praise thou (and) by our name go to heaven! What success the gods have obtained with Pragāpati as their gr̥hapatī that success shall we obtain!

<sup>3</sup> ? That is at the conclusion of the *taturhotr<sup>2</sup>* mantras Âsv on the other hand makes the Hotr<sup>2</sup> conclude the Brahmodya with the benediction, O Adhvaryu we have succeeded<sup>1</sup> to which the latter is to respond We have succeeded O Hotar!

<sup>4</sup> That is, a discussion, or disputation regarding the nature of the Brahman According to Tāndya Br IV 9 14 as interpreted by the commentary, the performance consists rather in (or is followed by ?) vituperative remarks on Pragāpati, whom they have now safely got into their power (allusion being made for instance to his criminal relations to his daughter, to his having created thieves gad flies and mosquitos &c) but this it seems to me is probably a wrong interpretation of the *parivadanti* in the text which may mean that they discourse upon Pragāpati. So also Kāty XII 4,

(the form of a) dialogue For everything indeed is obtained everything gained by them that sit through a sacrificial session—they have performed with Yagus prayers these have obtained so much have acquired so much, they have recited *Rik* verses these have obtained so much have acquired so much they have chanted *Sāmans* these have obtained so much, have acquired so much But this has not been obtained this has not been acquired by them namely the (theological) discussion, the sacred discourse this is what they thereby obtain what they acquire

21 Having crept up to the Udumbara post they restrain their speech Now, they who perform the sacrifice with speech, milk and suck out the

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21, *Pragapater agunakhyānam* 'aguna may have to be taken in the sense of *nirguna* or *nirgunatvam* (unqualifiedness unconditionedness), rather than in that of vice and it is worthy of note that the *Pragāpati* tanu formulas preceding the *Brahmodya* proper consist chiefly in the enumeration of negative qualities The twelve bodies of *Prāgāpati* are qualified as follows —the eater of food and the mistress of food the happy and glorious, the abodeless and dauntless the unattained and unattainable, the invincible and irresistible the unpreceded and unmatched Then follows the *Brahmodya* — *Agni* is the house lord (*grīhapati*) so say some

he is the house lord of this world, — *Vāyu* is the house lord so say some he is the house lord of the airy region —yonder (sun) forsooth is the house lord he who burns yonder he is the lord, and the seasons are the house Verily, to whatsoever (sacrificers) he becomes the *grīhapati* who knows that divine *grīhapati* that *grīhapati* prospers and they the sacrificers, prosper to whatsoever (sacrificers) he becomes the *grīhapati*, who knows the divine averter of evil that *grīhapati* averts evil and they the sacrificers, avert evil ! See *Art. Br V, 25* According to *Āsv*, the *Hotṛ* alone would seem to repeat the *Brahmodya* The expression *vākovākya* (dialogue) apparently refers to the controversial form of this discourse See also A Ludwig, *Rig veda*, III, p 390 seq

sacrifice for sacrifice is speech And previously to this each of them sits speechless, strengthening his speech<sup>1</sup>, and with their speech thus strengthened and reinvigorated they perform the last day But at this (disputation) the entire speech, thus obtained becomes exhausted that speech they all strengthen (by remaining) speechless, and with it thus strengthened and reinvigorated they perform the *Atirâtra*<sup>2</sup>

22 They sit touching the Udumbara post<sup>3</sup>, for strength is food and the Udumbara tree is strength with strength he thus invigorates speech

23 When the sun has set they go out (of the Sadas) eastward, and sit down behind the *Âhavantiya* in front of the *Havirdhâna* shed Round them, sitting speechless the *Pratiprasthâtṛ* carries the *Vasativari* water<sup>4</sup> For whatever object they perform the session therewith let them release their speech For in olden times the *Rishis* were wont to hold sacrificial sessions for certain objects — 'such is our wish may that be fulfilled' And if they be desirous of different objects desirous of subjects desirous of offspring desirous of cattle —

<sup>1</sup> The construction of the text is quite irregular and I am by no means certain whether *tâm eshâm pura* should not be separated from what follows and have the verbs *viduhanti* and *nrdhayanti* supplied after them — That (speech) of theirs (they milk and suck out) before this Each now sits speech bound strengthening his speech, &c

<sup>2</sup> That is the last day of the *Dvâdasâha* or of the *Gavâmayana* the so-called *Udayaniya atratra*

<sup>3</sup> According to *Laty* III 8, 11 they form a circle round the Udumbara post and touch it, muttering the mantra 'Here is stability here is (our) own stability' Here is joy here rejoice ye! or, In me is stability in me is (your) own stability! in me is joy in me rejoice ye! or both. See p 448 note 3

<sup>4</sup> See III, 9 2 1 seq

24 Let them release their speech with this (Vâg S VIII, 53), Earth! Air! Sky! Thus they render their speech auspicious by means of the truth, and with that auspicious (speech) they pray for blessings,— May we be abundantly supplied with offspring! —thereby they pray for offspring — May we be abundantly supplied with men! —thereby they pray for men — May we be abundantly supplied with food! thereby they pray for prosperity

25 Thereupon the *Grîhapati*, or whomsoever the *Grîhapati* may call upon recites the *Subrahmanyâ* litany<sup>1</sup> Some, indeed recite the *Subrahmanyâ* each separately but rather let the *Grîhapati*, or whomsoever the *Grîhapati* may call upon, recite the *Subrahmanyâ* Having desired an invitation to that (*Atiratra* feast) they put kindling sticks on the fire

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<sup>1</sup> See III 3 4 17 seq

<sup>2</sup> According to the comm on *Kâty* VII 4 28 it is the reciter of the *Subrahmanyâ* who having said O *Subrahmanyâ* invite me thereto<sup>1</sup> puts sticks on the fire

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# INDEX TO PARTS I AND II

(KÂNDAS I—IV)

- â Part I, page 101  
 abhigharana I 192  
 abhīplava śhadāha, II 403  
 abhivarta-sāman, II, 434  
 abortion causing of II 11  
 adabhya graha, II, 424  
 âdara plant, a substitute for Soma plants II, 422  
 âdhitayagus, II 20 22 23  
 adhrigu litany II, 188  
 adhvara, I, 114  
 Adhvaryu I introd xx seq xxvi, must not pass between dhīsh-nyas, II 153 passes north of Agnidhra shed ib, his response (pratigara), 231 326 328 330 331 he is the head of the sacrifice, 276 goes in front 440  
 Aditi, I, 25, 73 307 has seven or eight sons, II 12 to her belong the Prāyānya and Udayānya ishā II 48 386, is the earth, 51 two headed, 57 her share in the Soma feast, 259  
 Âditya, seven or eight Âdityas sons of Aditi II 12 they accom-pany Varuṇa 93 Vivasvat (sun) the Aditya, 13, is the eye, 39 the vyāna, 240, Âdityāb and Angirasaś 113 Indra with Vasus Rudras and Âdityas 241, 350, evening feast is theirs, ib, cattle after their manner, 353 the press-stones, 355 to them belong the yagus, 383, Âdityanām ayana II, 383, twelve Âdityas eight Vasus and eleven Rudras, 411  
 iditya graha, II 350, 352  
 ighāra, two libations of ghee (to Pragâpati and Indra), I, 91, 124, (to Agnishomau and Vishnu) II, 106  
 Agnâ vishvî cake to II 12 to them belongs dikshanīyeshu 82  
 Agni representative of priestly caste (brahman) I introd xvi seq, four different forms I 47, 136 432 their names, II 118 shuts out Asuras, I 54 is the youngest, 108 messenger of gods 110 156 ancestral Hotr, 115 repeller of Rakshas, 158 II 99 best of gods I, 163, seeks for Indra 175 identified with Rudra, 201 II 343, with Pragâpati I 346 386 with Rudra Varuṇa Indra Mitra, Brahman 340 seq unites with waters 277 gold is his seed, 277 milk ditto 326 Agni first created by Pragâpati 323 seq, 342 seq 389 the root and progenitor of deities, 386 II 98 is tegas I 418 419 originally alone immortal 310 covets the beasts deposited with him, 347 all forms (rûpa) deposited with him, 314 Agni Vaisvânara, 104 seq oblations to Agni pavamâna, pavaka and sukî, 304 seq, Agni pavamâna and indu mat, 320, Agni anīkavat, 408 Agni kavyavâhana, 430 the woof of cloth belongs to Agni, II 9 Agni is all the deities 12 the lower (Vishnu the upper) half of the sacrifice 12 Indra Soma, and Agni, 22, Agni is the brahman (sacerdotium) and sacrifice, 38, speech, 39 Vrata-pati 44, 45, guardian of the east, 50, Agni attended by

- the Vasus, 93 messenger to Angiras and Ādityas 113 Agni Vaisvanaras ashes is gravel, 120 Agni head of deities 184 his victim, 218 the lotus of the earth 277 Varuna Mitra and Agni, 285 Agni vaitānari, 305 rules over beasts 342 officiates as Agnidh 348 Agni with Vāyu and Surya I 325 327 II 453 Agni Varuna and Indra leaders of the gods I 449 seq Agni, Soma, and Visṇu form the thunderbolt, II 108 five-lipula cake to Agni 389 Agni Indri, and Sūrya superior to the others, 402
- Agnidhra (Agnidh) identical with Agni I 58, ought to be learned, and receives first the dakṣiṇa II 148 heads procession with a firebrand 187, 195, with the vasatīvarī water, 235, sits in the Neshtri's lap, 368
- Agnidhriya (Agnidhra) fire shed Yagnas arm, II 126, erection of 147, 148 from thence the gods gained immortality, 147 sacred to the All gods 148 the gods stay therein beside the vasatīvarī water 226
- Agnihotra I 2 320 seq, is the Sun, 327 time of 328 seq two libations each time, 332, 334, a domestic sacrifice 333 first of sacrifices, 344 a heavenward sailing ship 345, number of, in the year 346
- agnihotra havanī, ladle, I, 11, 67, 331
- agnimāruta-jastra I 209 II 369
- agni-pramayana, I 298, II, 121 seq 157 seq cf fire
- agurahasya, I, introd xxx seq
- Agnishomau I 169 373 seq 377 379, Agni and Soma (offered to separately I, 364), seize the Soma sacrificer between their jaws, II, 82, 161, are yoke-fellows 106
- agnishomīya he-goat II, 82, black spotted, 83, sacrifice of, 162 seq
- Agnishoma, II, 301, stotras and sastras, 325, 326, 397
- agnishoma sāman II, 368
- Agniyadhāna (agniyadheya) I 1 2, 274 seq
- agniyadhāna, I, 2
- agniyuddharana, I, 2, time of, 328 seq
- agniyupasthāni, I 339 seq
- āgrayana gr ha, II 288 seq 332 355 -stnāli, ib drawn for All gods 89 at all three Savanas, ib mode of drawing, 290 depositing 9
- Āgrayaneshu offering of first fruits I 369 seq
- āgur (ye yagnashe) I 14 148
- āgyabhāga butter portions to Agni and Soma I 159 seq
- āgya jastra, II, 293 -stotra, 293 324
- Ahalyā Indra as lotus of, II, 81
- āhāva II 326 361
- ahavab II 380
- Ahavanīya, used for cooking, I, 18 when taken out from Garhapatya, 328 seq, is Yagnas mouth, II 126
- āhavanīya, I, 208 II 187
- āhuti (guhuti offering), I 263
- andragna graha, II 322 seq
- andrayayava (graha) II 265 seq, shape of cup, 277
- airs, vital three I, 19 seq nine 140 seven II, 17 ten, 25 ten (besides out breathing, in breathing and through breathing), 210 speech out breathing and in breathing, eye and ear, 39
- Ākbāvāka, priest, II 317 seq
- ākūtākara, mole hill, I 441, earth of (akhukarisha) 278
- ākhyānavidab, I introd xxiv
- Ākuli, Asura priest, I, 29
- ākūta, I, 156
- altar see vedi
- Amarāvati, I 110
- amāvāsyā, I, 172, 177
- amru graha = Pragapati, II, 248, 423 seq
- Anasnat sangamana (as the sabhya fire) resides with man, I, 338
- Angiras and Ādityas perform a Soma sacrifice II, 113 a name of Agni, 118, Angirasām ayana, 384
- anika, I, 408 seq, II, 342

- animal (victim) fivefold II 24 sa  
crifice, 162 seq
- anointment of Dikshita with fresh  
butter II 13 of his eyes with  
Traikakuda ointment 14 of  
the sacrificial stake, 170, of the  
victim 183
- antabpata peg II 111
- antaryâma (graha), II 257 seq is  
the night and offered at sunrise  
261 offered entirely 263
- anûbandhya barren cow slaughtered  
at Soma sacrifice, I 379 II  
217 maitrâvarun 87, 391  
seq, valrvadevî and bârh s-  
patyâ, 388
- anumantrana I 124 154
- anushrubh metre, is specch, II, 21,  
24
- anuvakyâ, invitatory prayer I 119,  
155, 170 seq 195
- anuvashakâra, II 351
- anuyâga, after offering three at  
havîryagña I 80 230 seq 445  
nine at Valrvadeva Varuna  
praghasâb &c 390 404, 418,  
eleven at animal offerings, II  
210
- anvâhârya, I, 7, 49
- anvâhâryapakana fire (dakshinâgni)  
I 339, when taken out from  
Garhapatya, 340
- anva rabh II 40
- anvârambhanîyâ Ishî, I, 7, 386, II,  
40
- apâna, I 130
- apasalavi (apadakshina) I 441 re  
ferring to the Fathers, II, 29
- Âpastamba I introd xxxix seq
- aponaptriya sûkta II 232
- âpri-hymns, I introd xv II 185
- apsu dikshâ II 5
- apsushomab II 373
- Aptoryama, II, 398
- Aptya I 47 seq
- apûpa cake I 317
- âpyâyana strengthening of Soma  
plants I, 178, II, 100 103
- arani I 275, are held while the  
prakina vamsa is approved of,  
II, 5
- Araru I, 57
- arbhava or tritiya pavamana stotra,  
II, 315
- Argunî (phalgunî), nakshatra, I, 285
- arsheya, I, 115
- Aruna Aupavesi, I, introd xh, 313  
452
- Aruni, I, 14 Takshan recites for  
him, 335 arranger of Subrah  
manya litany II 82 415
- Arunmukhas I 57
- Arurmaghas, I 57
- Arvâvasu I 137
- Asat Pamsava, resides with man I,  
338
- Âshadha Savayasa I, 4
- âs pâtra I 117
- ârvâvana (sraushat) I 132, 140 142  
seq
- Asuras contend against gods, I, 54  
by speech (numerals) 153,  
divide the world with gods 59  
seq have darkness and magic  
(mâyâ) assigned to them by  
Pragâpati, 362 defile plants,  
370 deprived of (intelligible)  
speech II, 31 build three  
strongholds, one in each world  
105 bury magic charms 135  
the blood spitting out from  
victims is their share 193
- Âsuri, I introd xxxv 169 300 432  
448, II 349
- asvavâla grass II 89
- asvina graha II 272 seq drawn in  
the tenth place and offered in  
the third, 276, 312 shape of  
cup 278
- Asvins Adhvaryus of gods I, 16, 53  
II 276 wander about on earth  
performing cures, 274 seq are  
heaven and earth 276
- Atharvângirah, I, 38
- atigrâhya (graha) II 402 seq
- atîkândas II 66, 380
- Atirâtra, II 398
- Âtithyeshti (guest offering to Soma)  
II 51 85 seq
- Atreya, II 346
- Atri, etymology I 131, hotr of  
Rushis, II 346
- Atyagnishoma, II, 398
- audgrabhava, II, 20
- audumbarî See udumbara post
- Aupoditeya (Tumîga Vaiyâghapa  
dya) I 271
- austerity (tapas) world conquered  
by II 111
- avabhîrtha expiatory bath I 406  
II 378 Âlâvabhîrtha, 215
- avadana, portion, I, 191

- āvahr̥ṇa (devatanam) I 118, 157  
 avakāsa formulas II 409  
 avantaradiksha II 97 seq  
 avāntareda, I 2 1  
 avara II, 253  
 avivakya, II 402 448  
 ayavan I 199  
 Āvu I 389 II, 91 a name of  
 Agni 118  
 āyushṭoma II, 403  
 bahishpavamana (stotra), II 307, 309  
 seq  
 bah I 329  
 barhis, I 84 seq 147 233  
 Barku Varshva, I, 5  
 beasts, ruler of (Rudra) I 201 II  
 153 Tvashtar, II 180  
 Bhaga is blind I 210  
 Bhallaveya (Indradyumna) I, 06  
 293  
 Bhava (Rudra Agni) I, 201  
 Bhr̥gu Angiras I 38  
 bhuṛ bhuvaḥ svah I, 296 II 37  
 Bhūtavat (Rudra) I, 209  
 black deer skin (krishnagīna) I 2  
 two representing heaven and  
 earth, II 25 Soma placed  
 thereon 160  
 brahmabhaga, I 214  
 brahmahatyā I 48  
 Brahman priest I introd xx seq  
 22, II 347 4 4  
 Brahman the glowing fire I 341  
 Brāhmana human god, I 309 374  
 follows the Kshatriya, 47 452  
 may be without a ling, but not  
 vice versa II 270  
 b āhmana I, introd xxv seq  
 Brāhmanāśāmsin is Indra, II 433  
 brahmanicide I 47, II, 243  
 brahmasadana, I, 6  
 brahmasāman II 434  
 brahmodya, II 452  
 Br̥haspati I introd xvi seq Angi  
 asa I, 67 as Brahman priest  
 211 the brahman (n) II 23  
 59, is dyumna, 24 animal  
 offering to 219, Br̥haspati the  
 purohita of Soma oppressed by  
 Soma 258 Br̥haspati the wise,  
 is the first 286 officiates as  
 Udgātri, 348  
 br̥hati metre, I 175 II, 112  
 br̥hati-vastra, II, 430  
 br̥hat sāmān, I, 196, 222 II, 339, 403  
 Budila Āsvataraḥ II 425  
 bull at Sākamedhab representative  
 of Indra I 416  
 butter fresh used for anointing the  
 Dikshita, II 14 melted see  
 ghee  
 calf, first born of season dakshinā at  
 Agrayaveshṭi I 373 dakshinā  
 at Vaisradeva (seasonal sacri  
 fice) 390  
 carpenter unclean I 23  
 cart receptacle of havis I 12 seq  
 bound with thongs 452 turned  
 round and placed on altar II,  
 127 seq description of, 1 2  
 caste I, introd xii xviii 28 452 II 4  
 castles three built by the Asuras,  
 II 105  
 cattle, threefold II, 28  
 charms, only effective when buried  
 in the ground II, 135 for  
 mūlas against 137  
 chip first of the sacrificial stake II  
 164 169 svaru 173 186 four  
 chips 282  
 cloth its parts assigned to various  
 deities, II 9  
 confession of sin, I 397  
 consecration (diksha) for Soma  
 sacrifice II 1 seq  
 covenant of Tanunapat not to be  
 broken II 95 seq  
 cow, when created coveted by Agni  
 I 326 her skin originally on  
 man II 9 her flesh not to be  
 eaten by the consecrated 11 to  
 be eaten according to Yāgnaval  
 kya 16 her ten properties, 69  
 creatures of three kinds I 384  
 the upright and those tending  
 downwards, 387 404  
 dadhigharma II 336  
 Dadhyank Ātharvana, teaches the  
 Ṛvins the madhu brāhmana  
 II 277  
 Daivya, messenger of Asuras, I 111  
 Daksha (Pragāpati) I 375  
 Daksha Pārvasi I, 377  
 Dākshāyana I 377  
 Dākshāyana sacrifice I, 374 seq  
 dakshinā, I 48 308 (the greater  
 the better) 309, 322 not to be  
 accepted, if refused by some  
 one else, II, 116, different

- kinds of 340 seq are the sacrifice to human gods 341 417  
 Dakṣiṇāgni (anvāhāryapaṭana), when taken out from Garhapatya I 339 seq altar near it at pitṛyagña, 422  
 dākṣiṇa homa II 336 341  
 dakṣiṇīkarana I 37  
 Danava (Vṛitra) I, 166  
 Danāyū I 166  
 Danu I 166  
 darbha grass I 84  
 Darṣapurnamasa ishṭi I, 1 seq  
 darvihoma oblation of spoonful of boiled rice to Indra I 415  
 darapavitra straining cloth II, 248, 258  
 dararātra II 402  
 deasil (deisel) dessel I 37  
 death identification with the sun I 343 seq  
 debt owed by man to Rṣhis, fathers and men, I 190  
 deva (Savitr) I 46  
 Devabhaga Śrautarsha purohita to Kurus and Śrūṅgayas I 377  
 dhāman I 74 93  
 dhānya, I, 39  
 dhayyā, I 112  
 dhishnya, hearth mounds, represent the Gandharvas II 72 over turned by Asuras 147 preparation of 148 seq fagots held over them, 364  
 dhrishni I 33  
 dhruva (graha) II 293, 298 seq -sthāñi 298  
 dhruva spoon, I 67 II 23  
 dhurya (stotra) II 307  
 Diksha, consecration II 1 seq apsu d. 5 intermediate, 97 seq  
 Dikshanīyeshni II 12 seq  
 Dikshita consecrated is an embryo, II 19 is Vishnu, 29 (dhīkshita) 47  
 doṣhāvastar, I 354  
 droma kalava II 257 seq, 268 318, is Vṛitra's head 371  
 drop Soma as bindu, II, 157 oblation of drops (stoka) 195 seq  
 durvā (dūb) plant a substitute for Soma plants, II 422  
 dvadasaha II, 402, vyūḍbakkandas, 418  
 dvidevatva grahas II 266, shape of cups, 277 316, 351  
 Dyāvāprithivī heaven and earth cake offering to, at Āgrayane śni I, 369 seq ditto at Vaiśvadeva, 388 contain the universe, II 19 26 when agreeing (uniting) they give rain, I, 196, 241 hymn to 330  
 Dyutāna, son of the Maruts, II 144  
 Earth trembling like lotus leaf I 279 creation of 280 goes to witness the Asuras animal offering II 207  
 east, quarter of gods II 1 3 4 (faultless) man offers facing east II 3 assigned to Agni 50  
 ekādāśinī set of eleven stakes II 173 176 seq 218 seq  
 ekadhana, II 102 232, 233 235 237  
 ekavimsa (stoma) II 401  
 elephant, its origin II 13 not to be accepted as a gift ib  
 embryo expulsion of II 11, 19 have their hands closed 27 enveloped in the amnion and placenta 28 29 73 found in cow slaughtered 391 unfit for sacrifice 394 396  
 ewe image of at Varunapraghasab I 395 seq  
 eye the truth I 78 man's eye is sore (secreting matter) II 14 entered by Sushna the Danava, ib.  
 falcon (eagle), Soma as falcon II 80 Gāyatri 88  
 fast See vrata  
 fast food, II 37 seq  
 Fathers (manes) See Pitarab  
 fingers bending in of II 18, 98, (nameless) ring finger eating with, I 332 gold tied to it, II, 63 different fingers used in meting out Soma plants, 67, loosening of fingers, 162  
 Fire, kindling of I 95 seq production of (by churning agni manthana), 275 294 297 311 389 II, 90 seq carrying fire round (paryagni karana), I 45, II 187 leading forwards (agni-prasayana) I 298 II 121 seq 157 seq homage to at time of Agni hotra, I, 301, 322 seq, 348 seq

- homage to when leaving home  
 360 mounting of (samaropana),  
 396 womb of the sacrifice, II  
 19 serves as a skin to the sacri-  
 ficer (as embryo) 98  
 fire place fivefold lustration of I  
 2 276 359  
 fish, accursed, I, 452 Manus, 216  
 seq  
 five number I, 16  
 flood, legend of the I, 216  
 food threefold (cattle), II 28  
 Full moon sacrifice, I 1, 17, 180  
 Gagatî metre, means cattle II, 88  
 Ganaka Vaideha, I, introd. xxxi, xlii  
 seq  
 Gandakî I 104  
 Gandharvas steal Soma II 32 fond  
 of women 53, 233 receive  
 purchase price for Soma, 72,  
 132 Soma wardens, 150 seq.,  
 233  
 Gârhapatya, used for cooking I 18  
 sacred to sacrificer 339  
 gatarî I, 98 183  
 Gâtavedas I, 119  
 gaurivîta-saman II 401  
 Gavâm ayana, II 426  
 Gâyatrî I, 80 91, 97 100, fetches  
 Soma 183 II 52 150 39  
 as a falcon, 88 241 by means  
 of a khadira stick, 151 is the  
 earth I 194 Agni, 254 II 87  
 fore-part of the sacrifice 89  
 her calf is the dhruva graha 304  
 gharma I, 44 (samrâg), II, 105,  
 411  
 gbasha I 216  
 ghee (ghṛta) sap of heaven and  
 earth I 372 a purifier, II 8  
 belongs to the gods, 14 a thun-  
 derbolt 106 170  
 girdle hempen, putting on for con-  
 secration II 28, 98, of sacri-  
 ficial stake 172  
 Gîvala Kailakî I, 336  
 goat (he) tied up at agnyâdhana, I  
 292 she-goat given for Soma,  
 II 71 74 goat and sheep, 407  
 gods path to I 267, how they be-  
 came immortal 310 seq do  
 not sleep, II 44 thrice eleven,  
 290 three kinds of, 350 eight  
 Vasus, eleven Rudras, and  
 twelve Âdityas, 411  
 gold Agni's seed I 277 II 59 90  
 piece of gold used in offering  
 II 54 tied to the ring finger  
 (as a symbol of truth), 63 70  
 symbol of the sun 115 224  
 put in right wheel track and  
 offered on 130 with oblation  
 of omentum 198  
 goshtoma II 403  
 Gotama Râhugana, I 104 seq  
 Graha, cup of Soma, II 247 259  
 meanings of 432 seq  
 grava stotra, II 332  
 Grâvastut assistant of Hotrî I 223  
 33  
 gravel (sikatâ) the ashes of Agni  
 Vauvânara II 120  
 grîhapatî II 97, 441, 453 455  
 Grîhya-sûtra, I, introd xlviii  
 guhu offering-spoon, I, 67 seq 139  
 II 23 portions of victim for  
 guhû, 204  
 Gytishoma II 403  
 hari the two bay steeds are the Râ-  
 and Sâman II 371  
 Harivant (Indra) II, 399  
 hariyogana (graha) II 289 370 seq  
 Hasta (nakshatra) I 286  
 havirdhâna, I, 14 Soma cart shed  
 II 126 seq sacred to Vishnu,  
 126 131 belongs exclusively  
 to the gods, 146, Soma placed  
 there 160  
 haviryagna I introd xv, xlviii  
 havis, I 151  
 havishkrî I 27  
 havishpaktî, I 16  
 haviyadati I 107  
 heart of victim, is roasted first II,  
 201 offered, 204  
 Heaven and Earth. See dyava  
 prâthivî  
 hin I 100, 325  
 Hiranyagarbha, I, 271  
 Hiranyastûpa I 175  
 hiranyavati abuti, II 52 seq  
 horn, of black antelope, used for  
 scratching II 32, 33 taking  
 up earth 43  
 horse present at production and  
 carrying forward of fire I 297  
 seq white horse (symbol of  
 sun) dakṣinâ at Sunâsriya,  
 447 at the Sadyakrî, II 115  
 at Soma-sacrifice 348

tra (*sanvṛgay*) II 287  
 trāḥa (*Maitrāvaruṇa Brāhmaṇā*  
*Abamsin*, and *Abhāvaka*), II, 295  
 seq 324  
 tri, seven I, 223

I 216 seq II, 60  
 b I, 147 152  
 nortality gained by the gods, II,  
 147  
 ira, representative of the Kshatra,  
 I, introd xvi seq, slays *Vṛtra*  
 I 20 52 166 175 416 452 II  
 265 slays *Vṛvarūpa* I, 47 164  
 is deity of sacrifice I, 129, the  
*Vasu* of gods, 176, overturns  
*Asuras* fire altar 287 resides  
 with man 338 is the blazing  
 fire 340 *Indra Vṛtradh* 375,  
 II 430 *Indra* and *Maruts*=  
*Kshatra* and *Vṛ* I 399, *Agni*,  
*Varuṇa*, and *Indra*, leaders of  
 gods 449 seq *Indra*, *Soma*,  
 and *Agni* II 22 he is born  
 of *Yagñā* and *Vak* 32 the  
 ruddy cow belongs to *Indra*  
*vṛtrahan*, 62 *Indra*'s amours,  
 81 called *Kausika Gautama*,  
 82, attended by the *Maruts*,  
 93 *Indra* the chief of gods 93,  
 is the Sun, 96, delights in songs,  
 146 animal offering to 220  
*Indra* with the *Vasus*, *Rudras*,  
 and *Adityas*, 241, is assigned a  
 special (chief's) share, 241,  
 everything submits to him, even  
 the wind 242, leader of the  
 sacrifice 262 the cow of  
 plenty (*Kāmaduh*) his special  
 portion 294 *Indra* marutvant  
 335 seq, 347 stands over every  
 thing 398, *Indra* harivant 399  
*Indra* shodasin 400, *Indra*,  
*Agni* and *Sūrya*, superior to  
 others, 402 *Indra* *vṛvākarma*  
 431 *Indra*, the strongest of  
 gods, 433 is the *Brāhmaṇā*  
*Abamsin* ib, to *Indra* belong  
*Rak* and *Sāman*, 436 he is pro-  
 duced by them 438 *Indra* and  
*Parvata* leaders in battle, 450  
*raṇi*, win the race I, 371, cake  
 to at *Agrayaneshā* ib at  
*Dākshayaneshā*, 375, 378, at  
*Varunapraghāsāb*, 393 at *Ma*  
*bāhavis*, 419, are the *Kshatra*

371 outbreathing and in  
 breathing 393 animal offering  
 to 221, are all the gods 225  
 the universe, 292 cup to them  
 32

*indrasatru* I 165  
*Indravishṇu* divide one thousand by  
 three II 62  
*Irāvati*, I 110  
*ishā* (*yagati* offering) I 263

*Ka* (*Pragāpati*) I, 8, 395 II 410  
*Kadrū* (and *Suparṇi*), II, 52 seq  
 149 seq is the earth, 149  
*Kahoda Kaushitaki* I 370  
*kāmaduh*, cow of plenty *Indra*'s  
 special portion, II 294  
*Kamasādhvaryu*, II 287  
*Kamasins*, enumerated II, 287  
 touch the cups 373  
*kamyeshā* I 9,  
*Kanva jakha* I introd xxviii seq,  
 xxxviii, xlii seq  
*kapalas*, I, 32, arrangement of, 34  
*Karakas* I introd xxvi a *Karaka*  
*Adhvaryu* curses *Yagñavalkya*  
 II 197 262 297 298  
*karambha* porridge I 95 II 303  
*Karatoya* I 104  
*Karīra* fruit offered at *Varuṇa*  
*praghāsāb* I 394  
*karshmarya* tree *Rakshas*-killer, II  
 89  
*karu* (pap of whole rice grains), I  
 7 211 410  
*Katbaka*, I introd. xxvi seq  
*katurotri* formulas II 452  
*katurmāsyā* seasonal sacrifice, I 38,  
 seq detached sacrifices, 407  
*katushpravya*, I, 275 292, 373  
*katvāla*, pit II, 116 379  
*Kātyāyana*, I, introd xxxv seq, xl  
*Kaukūsta* (*Kaukthasta*), II, 426  
*Kavasha Ailūsha* (*Ailushiputra*), I  
 introd xxxv  
*khadira* stick, therewith *Soma* car-  
 ried off by *Gāyatri*, II, 151  
*kbandoma*, II, 402  
*Kilāta*, *Asura* priest, I, 29  
*kim purusha* I, 51  
*kim u*, II, 432  
*kmg*, paying homage to (*Soma* as)  
 supreme ruler, II, 79, attended  
 by heralds and headmen, 87  
*Kitrā* (*nakshatra*), I, 286

knot attribute of Varuna, I 73 II  
146

Kosala Videhas I introd xlii  
Kṛiānu (Gandharva archer) I 183

II 72 footless archer, 78

Kṛttikās, I 282

Kshatra, served by the Vī, I 393  
Kshatra and Vī, Indra and  
Maruts 399, Varuna and Ma  
ruts 401

Kshatriya, oppressor of Vaisya, I,  
82 served by Vī 94, lives on  
them II 66 before a Ksha  
triya approaching the people go  
down 228 should always have  
recourse to a Brahman, 270

kukkuta I 30

Kurukshetra, II, 275

Kuru I introd. xlii, 377

Kuru Paṇḍalas I introd xli seq  
192 nature of their speech,  
II 50

kura plant, yellow, a substitute for  
Soma plants II 422

kurā, II 309

Kurī Vāgasravasa I, introd xxxiii  
Kyavana Bhargava (Āṅgīrasa), II,  
272 seq

lines drawing of on hearth, I, 2,  
276 round the altar (pari  
graha), 62 round foot print of  
Soma cow II 60 one line  
drawn with the sphya in follow  
ing the fire carried to uttara-  
vedi 121

lute, created by the gods, II, 53

madanti (hot) lustral water II 100  
madhukāṇḍa, I introd xxxiv, ma-  
dhu brahmā, II, 277

Mādhukī I 300

madhyama (kāṇḍa) I introd xxix

Mādhyandina I, introd xxvii seq

mādhyandina pavamāna (stotra), II,  
333 336

mādhyandina savana belongs to  
Trishrubh, II, 250, to the Ru  
dras, 30 331 seq

Maghavan I, introd. xi.

mahābhuṣava great pressing, II  
244 256

mahad uktham II 430

mahāhavis, great oblation, at Sāka  
medhab (offerings to Agni Soma,  
Savitri, Sarasvati, and Pūshan

Indrāgni, Mahendra, and Vīśva  
karman) I 417 seq

mahāraṇa, II 338

mahavrata II 429

mahavratīya graha, II, 429

Mahendra, I 182, 419 II 338

māhendra, graha II 337 seq

Maitravaruna (or Prasāstri) assistant  
of Hotri, I 223 2 4 II 183  
prompts the Hotri 188 his  
cup meets the Vasatīvarī water,  
235 seq

Maitravaruna graha II 269 seq  
mixed with milk 271 shape of  
cup 278

Maṭrayam samhitā I introd xxvi  
man the highest of animals, II, 210,  
his skin now on the cow 9

Manas (mind) and Vāk (speech) I  
124 seq II 55 inherited by  
gods and Asuras respectively,  
30 are heaven and earth ib

manasa stotra II 451

Manāvi wife of Manu I 29

Manes (Fathers) See Pitarab

Manota deity, offering to, II, 203,  
393

mantha gruel II 278

Manthin graha II 278 seq, 316  
seq, 332

Manu his bull, I, 29, Manu and the  
fish 216 seq

Margaliya, shed in Yagñī's arm II,  
126 erection 148

Marka and Sanda two Asuras, II,  
279 seq

marriage between kinsfolk, I, 238

Mārtanda, abortive child of Aditi  
II 12

Maruts representative of the Vīśab,  
I introd xvii, 387 393, 399  
divided into troupes of seven  
each 394 threaten to destroy  
creatures 393 394 Marutab  
sāntapanāb, 409, Maruto gr  
hamedhinaab 409, Marutab kṛi  
dinaab, 416, Maruts accompany  
Indra, II, 93 Dyutāna, son of  
the Maruts 144 Ūrdhvanabhas  
son of the Maruts, 198 animal  
offering to Maruts 220 assist  
Indra in smiting Vīśtra 334  
embryo of slaughtered cow  
offered to Maruts, 396

marutvatiya (graha), II, 332, 334  
336, 337



- Mâtariśvan's cauldron I 186  
 Medhâtithi's ram Indra, II 81  
 Menâ (? wife) of Vṛishanarva II 81  
 metres, I, 80, 96 Soma supreme ruler of metres II 65 they are his attendant 87, their part in the guest offering, 88 in the production of fire 91 at Soma sacrifice 314, 315 329 are the draught cattle of the gods, 369 seq  
 milk, should be cooked, I, 330 sustains creatures 385 seq 388 offered to Vāyu, 446  
 mill stones I 38 seq  
 mind is sacrifice II 30 heaven, ib  
 Mitra the waning fire I 341 the waning moon 380 implants seed in Varuṇa ib (friendly) tying of foot by Mitra II 57 what is of Mitra is not of Varuṇa, ib Mitra priesthood can exist without the Kshatra but not vice versa 270 every one's friend 271 Mitra is the brahman the truth 272 Varuṇa, Mitra, and Agni 285  
 Mitravarunau offering of payasya to at Dākshāyāneshu, I, 375 seq, 378 seq they are the out breathing and in breathing II 39 intelligence and will, 269 brahman and kshatra 270 anūbandhyā cow to 387  
 Mlekhā, speaks barbarous unintelligible language II 32  
 mole-hill used for hearth, I 278 for burying Rudra's oblation in 41, for burying the embryo of a slaughtered cow II, 396  
 months, names of II 301  
 moon waxing and waning = Varuṇa and Mitra, I 381  
 Mr̥gasīrsha I 284  
 Mūgavantab I 443  
 musala (mortar) I 26  
 Nabhas, a name of Agni, II 118  
 Nada Naishadha resides with man, I, 338  
 nails, cutting of II 6  
 Nakshatra, etymology I 288, 452 lights of righteous men 269 those suitable for agnyādhāna, 282 seq the meshes of cloth belong to them, II 10  
 nâkshatra name I 251  
 name, a second to be taken II 154  
 nanada saman II 401  
 Narasansa I 136 146 233  
 nârasansa cups, belong to Fathers II 154  
 navaratra, II 414  
 Neshîr priest leads up the Patnî, II 190 takes the Agnidh in his lap 368  
 nidhana II 310 311  
 nigada I, 114, 202  
 nigrâbha formula II 245  
 nigrâbhyâ the Vasativarî water poured into the Hotrî's cup, II 236 used for moistening the Soma plants, 240 242 etymology 243 247  
 nirvapana, I 168  
 nishkevalya sastra II 339  
 nîvi tuck of nether garment sacred to Manes I, 368 435 (Soma), II, 29  
 nivid formulas, II 235  
 north quarter of men II 24 of Pathyâ Svastî (speech) 50 sacrifice performed north, 102  
 north east, II 8  
 omentum See vapâ  
 om, II 66  
 oshadhi etymology I 323  
 Otos and Ephialtes, myth of (piling of Ossa on Olympus, and Pelion on Ossa), I, 286  
 ox, present at production and carrying forward of fire I 297 its flesh not to be eaten by consecrated, II, 11 to be eaten according to Yagñavalkya, ib black oxen, insure rain 78 is of Agni's nature, 390  
 pâkayagna, I introd xlviii 333  
 palâsa tree, identified with the brahman I 90 central leaflet of palâsa leaf used for offering on to Rudra, 439 branch used for driving the calves from the cows, 183 for driving Soma, II 78  
 Pâṇini, I introd. xxxv seq  
 pañkadara-stoma, I, 96 II, 308, 333  
 Pankalas I, introd xli  
 Pânî I 61 300  
 pankti, II 3 5

- pannegana water used by Patnī for cleansing the victim II, 190  
 parāk, II, 310  
 Parāvasu, I 137  
 paridhi enclosing stick, I 87 seq., offering of, 245 II 125  
 parigraha line of enclosure, I 60 seq  
 parva I 183 II 78  
 Parvata Indra and Parvata leaders in battle II 450  
 paryāgnikarāna, I 45 II 187  
 paryāya (turn of chanting), II, 308 seq  
 parupurodāsa, II 199 seq  
 Patañjali I introd xxxvi seq  
 path to Gods or Fathers I, 267  
 Pathyā svasti, offering to II 49 50, 386  
 Patnī, girding of I 71 seq seat 72 interrogated by Pratīprasathā as to her lovers, 396 the house her resting place II, 61 exchanges looks with Udgātā, 368 touches (bids welcome to) Soma when he enters the hall 87 anoints axle of Soma cart 130 is led up by Neshtrī to cleanse the victim, 190 seq  
 patnī sala II, 448  
 patnīsamyāga, I 75 256 seq not performed at Prāyanyeshtrī II, 52 at animal offerings performed with tail of victim, II 215  
 patnīvant II 365 seq  
 patnīvata graha II 365 seq  
 pātra, cup, II 259  
 pavamana (stotra), II, 307  
 pavamāneshtrī, I 304  
 pavitra (strainer, purifier) consisting of two stalks of grass, I 19 II 16 of one three seven or twenty one stalks 17 (straining cloth) 258  
 payasyā, clotted curds offered to Mitrāvaruṇau, 378 seq preparation, 381 sexual union with whey 388 394  
 pebbles, used for hearth, I 280  
 phālguna plants, a substitute for Soma plants II 421  
 Phalgunī, I 285  
 pinda, (round) rice-cakes to deceased ancestors, I, 366  
 Pindapatryyagña, I, 361 seq  
 pishra peshana, I, 41  
 Pitarāb (Manes Fathers) conditions of existence assigned to them by Pragāpati I 361  
 Pitarāb somavantaḥ barhiṣad agnīshvattaḥ 421 path to Pitarāb, 267 the nīvi (tuck) sacred to Pitarāb 368 435 the thrum of cloth sacred to II, 9, ruddy cows with reddish white eyes belong to Pitarāb 62 part of post dug into the ground is sacred to them 143, pit ditto 169  
 pitr-ārtha, I, 365  
 Pitrīyagna oblation to Manes, I, 361 seq 420 seq  
 plaksha (ficus infectoria) branches used to cover the altar II 120 202  
 plants are the vīr II, 65  
 porcupine-quill used for shaving I 450  
 pra I 101 II 435  
 pradakṣhina, I 37 45 272 442 cf prasalavi, apas dakṣhiṇikāra  
 Pragāpati, father of gods and Asuras, I 54, II 301 creates and becomes exhausted I, 173 enamoured of his daughter 208 seq, creates Agni 322 seq, 342 creates living beings 384 heals the creatures stricken by Varuṇa 391 assigns conditions of life to creatures, 361 identified with Agni 346 with Agni and Savitr 386 is Daksha 375 is vasiṣṭha 376 man nearest to him 384 Pragāpati, lord of thought and speech II 17 becomes an embryo 28, is the sacrifice the year 37 exhausted fortifies himself by animal offering 217 seq arbiter between Indra and Vayu 268 is over and above the thirty one gods and heaven and earth, 411 over and above the three worlds, 424 libation to Pragāpati Vāyu 451  
 pragāpati tanu formulas, II, 453  
 prāṇī, the easterly line, I 63 II 33 forms the back bone of vedī 112  
 prākīna-vamsa, II 3 used for the consecrated, 4, approved of 5

- prana*, I 19 120 cf *airs*, vital.  
*prâṇadâna*, I 94 438  
*prâṇitâb* I 9 23 265 II, 12  
*pra-ruk*, I, 161  
*prasalavi* (*pradakshina*) I 442  
   strings twisted II, 29  
*prâṇtra*, fore-portion (*Brahman*s)  
   I 212  
*prâṇtra harana*, I, 69 212  
*prastara*, I, 84 seq 92 seq, (the sacri-  
   ficer) 240 seq, 389, 405 II 89  
   amends made on the *prastara*,  
   102 anointed when thrown  
   into the fire, 103 104  
*prastâva* II 310  
*prasthita* II 198 372  
*Prastotr* II 310 311  
*Prâtâṣsavana*, II 238 seq belongs  
   to *Gayatrî*, 250, to the *Vasus*  
   350  
*Prâtaranuvaka* morning prayer, II  
   226 seq  
*Pratidarsa Śvaikna*, I 376  
*pratigara*, *Adhvaryu*s response, II,  
   231 326 328 361  
*pratihara* II 310  
*Pratihart* II 310 347  
*Pratiprasthat* assistant of *Adh*  
   *varyu* roasts the omentum, II,  
   196  
*pratyabhigârana*, replenishing, I,  
   201 414  
*pratyâsrâvana*, I 132 140  
*prahga-sastra* II 324  
*pravara*, I, introd xvi, 95, 114 seq,  
   131 seq  
*pravargya*, I 44 II 104  
*pravrîta* (*pravrîta*) homa II 305  
*prayâga* (fore offering) five at *havir*  
   *yagna* I 138 seq 318 seq  
   445 four at *avabhṛtha*, II,  
   382 nine at *Varuvadeva*, *Va*  
   *runapraghasab*, &c., 390, 400,  
   418 eleven at animal offer-  
   ing II 185 210  
*Prâṇiyeshn* belongs to *Aditi*, II,  
   47 oblations to *Pathyâ svasti*,  
   *Agni Soma Savitr*, and *Aditi*,  
   49 51  
*press-board* (*adhishavana*), II, 140  
*pressing skin* round and dyed red,  
   II, 140  
*press-stones* (five), II, 140, 227  
*priest medium of worship*, II, 3  
*prishad-âgya*, clotted butter, I  
   404  
*prishtha-stotra*, II 339 403 -*sâman*,  
   406  
*prishṭhya shadaha* II 402 403, 405  
*prokshant* sprinkling water I, 20  
   83 II, 122, 139, 142, 159, 168,  
   181  
*Prometheus*, I, 186  
*Punarâdheya*, I, 285, 313 seq  
*Punarvast*, I, 285  
*puraskarana* II 436 440  
*purisha*, I 64  
*pûrnâhuti* full offering, I, 302 II,  
   25  
*purodâ*, I 32  
*purodâsa*, preparation of I 42 seq,  
   etymology 162  
*purohita* I introd xii 377 II 270  
*puroruk* preliminary formula, II,  
   235, 280 295  
*Purîravas* I 389 II 91  
*Pûshan*, distributor of portions I  
   53 toothless, 211 identified  
   with the earth 418 II 57  
   represents (prosperity) cattle  
   II 22 guardian of paths 57  
   *Pûshan*s speed is the wind,  
   205 animal offering to, 219  
*pûti* II, 8  
*Quarters* (*div*) oblation of whey to  
   *divab*, *pradivab* *adivab* *vidivab*  
   *uddivab* I 382 oblation of fat  
   gravy, II, 209  
*Rakshas* etymology, I, 8 roam  
   about the air ib II 16, pur-  
   sue women, 34  
*ram* image of, at *Varuṇa praghâsâb*,  
   I 395 seq *Varuṇa*s victim, ib  
*Râma Aupatâsvini* II 425  
*rathantara sâman* I 196 222, II,  
   339, 403  
*rauḥva* (fire altar constructed by  
   *Asuras*), I 286  
*razor*, copper I, 450, II, 7  
*reed* used for anointing, being a  
   thunderbolt, II 15, for inter-  
   twining with zone, 28.  
*region* (*div*) See quarter  
*repetition of sacrificial performance*  
   to be avoided, I, 80  
*Ribhus*, II, 361  
*Rig veda*, arrangement of hymns, I,  
   introd. xvi, xx seq  
*riksha* (*ursa major*) I 283  
*Rshi*, the seven I, 222

- rtu graha oblations for seasons II, 318 seq  
 pātra 407  
 Rohiṇī (nak. batra), I 283  
 Rudra purification after mention  
 ing his name I, identified  
 with Agni (Sarva, Bhava, a-  
 rūnam pati) 201 is the newly  
 kindled fire, 340 pierces Pra-  
 gāpati 209 to Rudra is due  
 what is injured in the sacrifice  
 211 pursues creatures, 340  
 Tryambaka oblations to Rudra,  
 on a cross-road 438 the mole  
 sacred to him 440 Rudra with  
 Vasus, II 59 the Rudras ac-  
 company Soma, 93 (paśānām  
 ishṭe 15, See Tvashṭr)  
 Indra with Vasus Rudras, and  
 Ādityas, 241 350, Rudra offi-  
 ciates as Hotrī 348 eleven  
 Rudras, eight Vasus, and twelve  
 Ādityas, 411
- sabhya hall fire I 302 resides with  
 man (as Anamat sāngamana)  
 338 worship of, 339  
 sacrifice, Indo Iranian, I introd  
 xv 49 is man 78 II, 25 126  
 passes from priest to priest I  
 140 seq from father to son,  
 162 as tortoise 161, place of  
 II 1 seq Brāhman, Rāganya,  
 and Vaisya, able to sacrifice,  
 4 of equal measure with the  
 year, 16 is invisible 19 is  
 speech 23 24 the Brahman  
 ib fivefold 24 changed into  
 a horse, 89 animal sacrifice,  
 162 seq the Sacrifice (Yagña)  
 is Soma 246, fashioned like a  
 bird 264  
 sacrificer (yagamāna) is the victim  
 I 49 62 78 his foot used for  
 measuring uttara vedi, II, 119  
 sacrificial essence (medhā), I, 50  
 Sādānirā I introd. xli, 104 seq  
 Sadas (text) is Yagñas belly, II,  
 127 construction of 140 seq,  
 sacred to Indra, 141 is common  
 to gods and men, 146  
 sadasya II 286  
 ādhyāb 'blessed gods, II 174  
 ādyabkrī, kmd of Soma sacrifice, II,  
 114  
 sahadeva Sārngaya, I, 376
- Saharakshas, messenger of Asuras I  
 110 II 115  
 sahasrī II 414  
 Sakamedhāb (seasonal sacrifice) I  
 384 408 seq cake to Agni  
 Anīkavat, 408 karu to Maruta  
 sātapanāb 409 ditto gr̥ha  
 medhinaḥ ib darvihoma 415  
 cake to Maruts 416 mahahavis,  
 417 seq Pitryyagña, 420  
 Sakvarī metre, II 226  
 sālā (hall) measure of II 3  
 salt, used for hearth I 278  
 sāmān, I 100 is the truth II 97  
 samāropana, lifting or mounting of  
 fire I 396  
 samavatta cuttings from 142, I, 219  
 II 203, -dhānī, 207  
 sambhāra, I, 276 seq  
 Sāmgivī putra I introd xxxi seq  
 jami leaves, offered at Varuṇapra-  
 ghāsāb I 395  
 samidh I 91 seq, 95 seq 146  
 152  
 sāmīdhenī I, 95 seq, II, 13  
 samishṭayagus one I 262 seq 445  
 three 390 406 418 nine, II,  
 374, the end of the sacrifice,  
 13 374 seq  
 samitrī butcher, cooks the victim,  
 II 200  
 samśrava offering of, I 236  
 samsthā, II 398  
 samyā yoke pin used as wedge, I,  
 39, II, 116 seq  
 samyāgye, I, 164, 307  
 Samyu Bārhaspatya, I 254  
 samyuvāka I, 236 247 254 seq  
 Sazā and Marka two Asuras, II  
 279 seq  
 sandhyā, twilight worship I 344  
 Sāndilya, I, introd. xxxi seq xlii  
 sānnāyya I, 162, 178 seq, 381  
 saptahotrā I 223  
 sarabha I, 52  
 Sarasvatī river, I, 104 seq  
 Sarasvatī goddess, oblation to I,  
 418, speech II 22, animal  
 offering to 218  
 sarpaṇa II 299  
 sarparāgñī, II 451  
 Sarva (Rudra Agni) I 201  
 Saryāta Mānava, II, 273 seq  
 sasni, I 15  
 sastra, twelve at Agnishōma, II,  
 303, 325 seq

- Satapatha brâhmana, I introd. xxviii seq  
 Satarudriya homa I 346  
 sattra, sacrificial session II, 402, 426 440 attrasya riddhi, 449  
 sattrotthana II 441, 447  
 Satyayagna (Sâtyayagni) II 2-  
 saumya adhvara, I, 26, 114  
 saumya karu II 364  
 sautrâmanî, I, 165  
 savaniya purodâsa, II 230, 314 315, 324  
 sâvitra graha II, 357  
 Savitrî the intermediate progenitor (Pragâpati) I, 386 is netrî (leader) II 24 repres cattle 49 (the sun) guardian of the west, 50 animal offering to 221 the sun the mind 358  
 Sâvitrî (gâyatrî) I, 356  
 seasons (ṛtu) five, I 98 II, 16 24, 50 241 six, I 281 II 101 289, siding with Asuras, I, 155 seq identified with gods and fathers 289 with the castes, 290 the divine coursers, 382 oblation of whey, ib consort with Soma, 245  
 session, sacrificial See sattra rising from sattrotthana.  
 shadaha II, 402  
 shadavatta I 229  
 shashapatha, I introd xxix, xxxii xlv  
 shaving, II, 6  
 sheep, goats and II 407  
 shodasin stotra, II, 313, 401 sastra 402 graha and samstha, 398, Indra, 400  
 silver not suitable for dakshinâs I, 322  
 sin confession of I 397 expiation of 398, 406 II, 385  
 snakes west their quarter II 4 the fore edge (?) belongs to them 10  
 Soma plant (juice) and moon, I 176 fetched by Gayatrî 183 452 II 52 241 establishes the fire, I 313 offering to Soma (and Agni) at Pitṛyagña 364, Indra Soma, and Agni, II 22 purchase of 63 seq Soma is seed ib, Soma cloth wrapper and head band 64 picking of Soma plants, ib Soma the Kshatra, 65, 87, meting out of Soma, 66, tied up in the form of a man 68 bargaining for Soma, 69 seq Soma driven on car, 74 grows on mountains, 77 seated on throne of udumbara wood 84 enters the hall ib guest offering to Soma, 85 seq Soma attended by the Rudras 93 Soma strengthened (a pya) 100 Soma is Vâtra 100, 271 314 Agni Soma, and Vishnu form the thunderbolt 108 Soma, when carried off by Gâyatrî was enclosed in two golden cups 150 Soma placed on sacrificer's lap, 156 Soma the numble 157 enters the Havirdhana, 160 is Vanaspati, 208 animal offering to 218 Soma taken down from cart, 227 watched in the Âgni dhra, ib pressing of, 238 seq meting out, 240 deposits his three bodies (or lights) in the three worlds, 242 consorts with the seasons, 245 explanation of the name, 246, pressing 249 great pressing 256 op presses his family priest Br haspati 258 king Soma struck in the eye by Varuna 281 karu to Soma 363 substitutes of Soma plants 421 seq — On Soma myth generally, II, introd. xi seq  
 Soma krayanî, cow is Vâk, II 54 56 58 her seven foot prints 59 colour of, 62 her virtues, 69 dust of foot print scattered behind Gâhapatya 156  
 Soma sacrificer, sacred II, 35  
 Soma seller II 69 beaten, 71  
 south quarter of Fathers II 2, 4, 165  
 spaces the six (urvi) I 136  
 speech See Vâk four grades of speech, II, 268  
 sphya (wooden sword), I, 6, 13, 54, 66 II 60 121  
 spoons, sacrificial, I, 67 seq brush ing of 69 seq 78 seq., separation (vyûhanâ) of, 236, 404  
 sprinkling (with lustral water) I 2 20, 83 II 122, 139, 143 159, 168, 181  
 srâddha (pitṛyagna), I, 361 seq, 420

sraushat, I, 132, 140 142 239

Srauta-sacrifices I 26

Srīṅgayas, a prosperous tribe, I, 376

sṛtāvādāna, I 429

sruṭ, offering spoon I 67 II 20, 23

sruva, dipping spoon I, 68 II 20

staff, the Dikshitas a thunderbolt,  
II 34 reaches up to his mouth,  
ib

stambayagur harana I 55 II, 118

stoma, kinds of, II, 308

stomayoga, II 311

stotra twelve at Agnishtoma, II  
303, preparation (upakarana)  
for, 307 seq 325 seq

strainer straining-cloth See pa  
vitra, daśāpavitra.

Subrahmanya priest, drives the Soma  
cart, II, 77 litany, 81 230

Sudra, must not enter the prākina  
vamsa II, 4

Sukanyā daughter of Saryata Mā  
nava II, 273

Sukra graha, II, 278 seq., 316 seq.,  
332

sūktavāka, I, 236 seq 247 seq 405

sūlāvabhṛtha spit bath II 215

Sun, rays of are the righteous dead  
I, 269 are purifiers, II 18  
they are the gods 224, the sun  
is the final goal I, 271 moving  
north and south 289 (Viva  
svat) is the Āditya II 13  
the eye, 39 wards off evil  
spirits 77 is Indra 96, (sūrya)  
given as dakṣiṇa to the Angiras  
114 its rays are the gods sipping  
motes of light 254 the lotus of  
the heavens, 277 offering to,  
342 the eye of Mitra, Varuna,  
and Agni, 343

Sunāśrīya (seasonal sacrifice), I, 384,  
444 seq

sunwise circumambulation Cf pra  
dakṣiṇa dakṣiṇikāra, prasa  
lavi

Suparna (and Kadrū) II, 52 seq,  
149 seq, is Vāṇ 149

Suparnikādrava (Sauparnakādrava)  
II 150.

Suplan Sārṅgaya, I 376

sūrpa, winnowing-basket, I, 11, 30  
398

Sūrya (with Agni and Vayu), I, 325,  
327 II, 453 Sūrya is death,  
I, 343 his rays attached to

creatures, ib wards off evil  
spirits II 77 given as da  
kṣiṇā to the Angiras 114 the  
soul of the universe 343 Indra,  
Agni and Surya superior to  
others, 402

Sushna, the Danava enters the eye  
of man, II 14

svagā I 244 259 II 379

svaha I 324 (derivation of) 148 seq  
153 II 252

svaru chip, II 173 186

Svetaketu (Auddalaki) I, introd  
xli seq II, 100, 314

Svishṭakṛt, I 129 151, 199 seq,  
372

syenahrta plant, a substitute for  
Soma plants, II, 422

Taittiriya, I, introd xxvi seq

Takshan recites for Āruzi, I 335

tanu, II 10

tanūhaviṣh I 304, 317

Tanūnapat, I 146 seq 152 is Vayu  
II 94, 95

Tānūnaptra, covenant of Tanūnapat,  
II 93 seq

tapas (austerity), world conquered  
by II 111

thousand, one, divided by three, II,  
62

thunderbolt composed of anka,  
salya, and kulmala II 108

Tittiri (slokāḥ) I introd xxxviii

Traikakuda ointment, II, 15

trayī vidyā, II, 436

trees, fit for sacrificial purposes I, 90

Trikakud mount originally Vṛitra's  
eye II, 15

trīratra (sahasradakṣiṇa), II, 414

Trishubh, is the sky, I, 195, 205  
the air, 234 the kshatra, II  
87

Trita I, introd xvii 47 seq

Trītiya savana, II 350 seq, belongs  
to Gagatī, 250

Tryambakāḥ (seasonal offerings) I,  
437 seq, offered to Rudra, 438

tryaṅga, the three limbs the portion  
of Agni svishṭakṛt in animal  
offerings, II 205, 207

Tumūga Aupoditeya, I 271

Tura Kāvasheya, I, introd. xxxi  
seq

Tutha (the brahman) II, 344

Tvashṭr, father of Vṛivarūpa, I, 47,

- 164 seq offering to 258 ob  
tains the forms from Agni 314  
victim and stake for *Tvashtri*  
II 177 *parunâm ishze*, (? 153)  
180, spits upon the head of a  
victim 202 fashions the seed  
367 dispenser of boons and  
healer 374  
*tyāga*, dedicatory formula I, 303
- udana* I 19, 6 120  
*udavasamyeshā* II 389  
*udayanīyeshā* II 48 51, 386 eq  
*Udgatrī* I introd xx seq chanting  
of II 307 seq 310 exchanges  
looks with *Patnī* 368  
*udgītha* II 310  
*udumbara* post (in *Sadas*) II 141  
made of the sacrificer's size  
142 touching of 448 453 454  
*udumbara* wood food and strength,  
II, 34  
*uktha* (= *jastra*) II 294, 313  
*ukthavīrya*, II, 327  
*Ukthya graha* II 292 seq 332 336  
distribution among *hotrakas*,  
295 seq 339, 370 *sthalī* and  
*pātra* 293  
*Ukthya* sacrifice II, 326 370, 397  
*ulūkhala*, I 26  
*Unnetrī*, calls for the *śraushat* at  
the *haryogana* libation II, 372,  
two *Unnetrīs*, 417  
*upabhrst*, I 67 seq, 139 portions  
of victim for *upabhrst*, II 205  
*upakarana*, the introducing of the  
*stotra*, II, 401  
*upāmsu graha* II 238 seq, 244  
248 offered, 255 is the day  
and offered at night 261  
*upāmsu savana* stone II 238 is  
*Āditya Vivasvat*, 240, 256 304  
*upāmsuyāga* (low voiced offering),  
I 118, 192, 372  
*upanāmuka*, I 326  
*uparava*, sounding hole II, 135 seq  
*upasad* (homage or siege), II 104  
seq three 108 or twelve,  
109 the fasting connected with  
them, 110 at *sattras*, 442  
*upasarganī* I 42, 65  
*upastarana* I 192  
*upavaktrī* II 452  
*upavasatha*, fast day, I, 1, 5, 291 II,  
223  
*upavesha*, I, 53, 125
- upayaga*, by-offerings of *Pratipra*  
*sthātrī* II, 204 eleven 210  
212 four additional (*aty upa*  
*yag*) 214  
*upayāma*, formula of support II  
259 seq  
*Ūrdhvanabhas* (? *Vayu*) son of the  
*Maruts* II, 198  
*Urva* I 389, II, 91  
*urvī* I 136  
*ushana* (the *Soma* plant), II, 314  
*ushnisha* II 392  
*utkara* I 25 54  
*utpavana* I 76  
*uttara* II 2  
*uttirahī* II 50  
*uttaravedī* I 388 392 393 417 II  
113 is *Vāk*, 115 measure of,  
116, is a woman 120
- Vagapeya* II 398  
*Vagasaneyaka* I int od xxxix  
*Vagasaneyinab* I introd. xxxvi seq  
*Vaikarnau* I, introd xlii  
*vaisargina* oblations II 155 seq,  
442  
*Vaisraveda* (seasonal sacrifice) I, 383  
seq cake to Agni, 386 *kāru*  
for *Soma* ib cake for *Savitri*,  
ib *kāru* for *Sarasvatī*, ib,  
cake for *Maruts* 387 *payasya*  
to *Visve devāb* 88 cake to  
Heaven and Earth ib  
*Vaisraveda graha*, II 323 seq, 359  
seq (*mahā*), 360  
*Vaisraveda-jastra*, II 360 seq  
*Vaisvānara graha* II 298  
*Vāk* (speech) and *Manas* (mind), I,  
124 seq II 55 seq inherited  
by *Asuras* and gods respectively,  
II, 30 *Vāk* wooed by *Yagna*,  
30 seq, sent by the gods to  
the *Gandharvas*, 53 given as  
*dakṣinā* to the *Angaras* 114  
becomes a honess 115 *Vāk*  
speaks intelligibly in men, 267,  
268 her thousandfold pro-  
geny 414, 436 pith of *Vāk*,  
450  
*Vākāspati*, lord of speech, is the  
out breathing, II, 250  
*vākovākya* II 453  
*vākshva*, II, 384  
*Vāmadevya sāmān*, I 222  
*vamsa* (roof beam), II 3, 146  
*vamśas*, lists of, I, introd. xxxiv

vanaspati (lord of forest tree) oblation to II 208 395 is Soma, 208  
 vapa omentum, cut out and roasted II 194 seq offered 198 392  
 vaparapani omentum spit I 194  
 varsha, varshab I 315  
 Vārshnya (Varshna), II 2  
 Varuna, noose of I, 72 391  
 II 161 (noose of sacred order), 181 knot I 73  
 rope II 57 181 he establishes the fire and becomes king Varuna I, 313 is the brightly burning fire, 340 the waxing moon 380 (cf Mitra the waning) seizes creatures by disease, 391 398 is the Kshatra, 393 401 the ram his victim, 395, Varuna guardian of conjugal vow 397 Agni Varuna, and Indra, leaders of gods 449 seq oblation to Varuna and the Maruts, 394, 395 Varuna attended by Aditvas II, 93 swearing by Varuna (?), 216 animal offering to 221, Varuna the Kshatra cannot exist without the priest hood 270 strikes king Soma in the eye, 281, Varuna Mitra, and Agni 285 king Varuna has made a path for the sun, 380  
 Varunapraghāsāb (seasonal sacrifice), I 384 391 seq cake to Indraḡni 393 payasyā to Varuna and to the Maruts 394 cake to Ka 395 dishes of karambha (porridge) to Varuna and the Maruts 395 seq  
 vasā, fat gravy, II, 205 offered (vasāhoma) 207  
 vasahomahavanī II 203  
 vasatvari water II 147 222 seq carrying around of 225 454 etymology 226, 231, meets the water in Matrāvaruna cup 235 in the Hotr's cup it becomes the Nigrābhyāb, 236 293  
 vashat (vaushat) I 88, 135, 143, 171 193 seq, 197 seq., 198  
 vashishṭhayaḡṇa I, 376  
 Vāstavya (Rudra), I 200  
 asu I, 176, the Vasus accompany Rudra, 59, Agni II, 93 Indra with Vasus Rudras and Aditvas, 241, 350 eight Vasus,

eleven Rudras, twelve Aditya 411  
 vayavya, Soma cups II 158 267  
 Vāyu (with Agni and Sūrya) I, 325 327 II, 453 oblation of drop (stoka) to Vayu, II 195 sent to the gods to ascertain if Vritra be slain 265, leader of beasts, 61 libation to Pragapati Vāyu, 451  
 veda bunch of ras I, 41, 84  
 vedi etymology I 60 measure and construction of 62 seq, illustration of 423 Soma altars prepared, II 111 vedi is as large as the earth, 175  
 Vedic science threefold, I 24  
 victim kinds of, I, 50 killing of II 178 seq mode of killing 189 skinning and cutting open 193 seq cutting up 200 seq offering of portions, 204 seq touching of 209 the eleven, 218 seq those suitable for certain forms of sacrifice, 312, 313, 428 429  
 Videgha Māthava, I introd. xli seq 104 seq  
 Videhas I, introd xlii  
 vidhrati stalks of grass laid across the barhis I 93 II 89  
 vikaṅkata tree when created I 325  
 virāḡ, I 11 II, 68, 112, incomplete I 390 II 374  
 viś serves the Kshatra, I, 393 eat no offerings 398 is the Kshatriya's food II 66 go down before a Kshatriya 228  
 Vishnu three steps of I, 15 268, II, 155 Vishnu a dwarf I, 59, etymology, 73, is the upper (Agni the lower) half of the sacrifice, II 12 is the consecrated 29 formula referring to Vishnu used for atonement, 35 Agni, Soma, and Vishnu form the thunderbolt 108 fixed like an eye in the heavens 172 to Vishnu belong the Yagus, 436  
 vishṭāva II, 309  
 vishṭuti, II, 308 seq  
 vishuvant day II 427  
 vishvadhayas, I 188  
 vishvakarman, I, 188  
 Vishvakarman, offering to, I 419, with the Adityas II, 123, Indra, 431



- Vīśvartīpa, son of Tvashtī, I 47, 464 seq  
 Vīśvavasu, Gandharva, I, 90 steals Soma from Gâyatrī II 52  
 vīśvāyu I, 188  
 Vīśve Devāś (All gods) representa- tive of Vīś I, introd xvi 204 371 oblation of *karu* at Agra- yāśeshā 369 seq share with Indra and Agni 371 the threads of cloth belong to them II, 10 they are the ear 39 the air belongs to them, 208 animal offering to, 220  
 vīti I 107  
 Vivasvat (the sun) is the Aditya, II 13 Aditya Vivasvat, the vyana of the Soma-sacrifice 240  
 vrata I 1 seq II 6  
 vrata dughā, cow II, 40, 43  
 vratopaniya, I 2  
 Vṛshavarṣa s Menā (wife?), II, 81  
 Vṛtra slain by Indra, I 20 seq, 52, 452 II, 265 by the waters II, 242 243 247 (Dānava) I, 166 Vṛtra is Soma, II 100  
 vyāna, I 19 20 120  
 vyūdhakbandas (dvadaraha) II 418  
 water a thunderbolt, II, 7 the waters slay Vṛtra, 242 243 247  
 west quarter of snakes II, 4 of Savitrī (the sun), 50 sleeping with head towards, forbidden, II 4  
 wether hair tuft of, II 125  
 whey offering of to divine coursers (seasons) I 382 is seed, 388  
 wind, tells the gods the thoughts of men, II, 94  
 woman given to vain things II, 53  
 worlds three II 26  
 worship, is truth I 313  
 Yagña (sacrifice) woos Vāt II 30 seq  
 Yāgñavalkam brahmanāni I, introd xxxvi seq  
 Yāgñavalkya, I, introd xxx seq 5 76 77 271 333, 370 384 (con- tradicted) II, 2 (advocates the eating of the flesh of cows and oxen) 11 14 cursed by a Karaka Adhvaryu, 197 219 425 442  
 yagnāyagmīya (sāman) II 368  
 yagnopavitin I 361 424  
 Yagur veda I introd xxvii  
 yagyā I 119 135 142 170 seq 195  
 Yama, king resides with man I 338 chief of Fathers, 364  
 Yama angrasvat pitṛmat 429 officiates as Brahman priest, II 348  
 yava, II, 142 168  
 yavan I, 199  
 yavihotra, I 199  
 yūpa, sacrificial stake, I 160 II 21 36 39 46 101, is Yagna's crest lock 126 belongs to Vishnu 162 164 cutting of 162 seq size of, 166 raising of 167 seq anointing of 170 girding 172 means of ascend- ing to the blessed gods 174 it is eight-cornered 174 is not thrown into the fire 16 is a thunderbolt, 175 176 wife stake 177 eleven see ekā daśanī  
 Yūpāhuti stake-offering II, 162 seq

## ADDITIONS AND CORRECTIONS

## PART I (VOL XII OF SERIES)

- Page vii line 10 Read —Stambhayagus  
 P xvi l 8 Read,—arrangement  
 P xxx, l 2 Read,— sixty for forty  
 P xlv l 28 Read — recessions for relations.  
 P 3 l 2 seq I now take pûti in the sense of foul and would translate thus —The reason why he touches water is this man forsooth is impure in that he speaks untruth thereby he is foul within Now water is pure Having become pure I will enter on the vow &c See Part II p 8 n 1  
 P 9 paragraph 18 Cf. mas ignis quod ibi semen, aqua femina quod fetus alitur humore Varro L L 5 6r  
 P 65 last line Read —a composite direction.  
 P 94 l 8 Read — vedi for prastara.  
 P 142 l 1 Read —Turn ye back! for draw near! see Part II p 308 n 1  
 P 166 par 13 Read —Now while Indra, being thus pushed aside was moving on he addressed  
 P 183 l 6. Dele,—(the moon)  
 P 210 note 1 Read twice — sastra for sâstra.  
 P 221 l 4 seq Instead of,— Before the Rakshas (come) B R s Dict mter pretis perhaps rightly Safely from the Rakshas  
 P 263 par 27 —These same deities for an unproved rendering cf IV 4 4 5-6  
 P 308 l 21 For — and in pressing read to wit in pressing  
 P 323 l 15 whom surely he would not eat for this construction see Part II p 31 n 1  
 P 338 l 9 Read —Verily with him  
 P 389 l 26 Read— Âyu for Âyus

## PART II (VOL. XXVI)

- P 2 l 4. Read — sacrificer for sacrifice.  
 P 31 note 3 Cf J Muir O S I II p 114 note  
 P 71 note 1 According to Âp Sr X 20 12 he is to buy the Soma from a Kautsa Brâhman otherwise from any Brâhman otherwise from one who is not a Brâhman.  
 P 77 ll 27 32 Read—Subrahmanya.  
 P 103 note 1 Read —apyâyanam.  
 P 128 l 26 Read —(âśvâdus)  
 P 153 l 6 to Rudra cf III 7 3 11  
 P 201 l 4. Read,—Samitar  
 P 224, ll 17-20 Dele thrice for  
 P 267 par 10 Cf A Bergaigne La Religion Védique I, p 171  
 P 286 note 3 Read,—sadasyânâm hotravam  
 P 305 last line Cf Âp XI 20 1 (pravṛta homa)  
 P 324, ll 8 9 Read,—Sukra.  
 P 334 note 2 Cf Âtharva veda V 4 3 Kuhn Herabkunnit, p 126 seq  
 P 441 l 15 Read —all beneficent.

